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THE SAN FRANCISCO BAY GUARDIAN | SFBG.COM | AUGUST 7 - 13, 2013 | VOL. 47, NO. 45 | FREE



“Shareable housing” is causing apartments to vanish from SF’s rental market — yet popular, profitable sites like Airbnb violate local laws [PAGE 14](#)

OUTSIDE BANDS

Quick Q&As with the rising acts at the fest [P26](#)

BLOWING YOUR MIND

The Act of Killing is 2013’s most unforgettable doc [P36](#)

RISE AND SHINE

AcroYoga flies high in SF [P34](#)

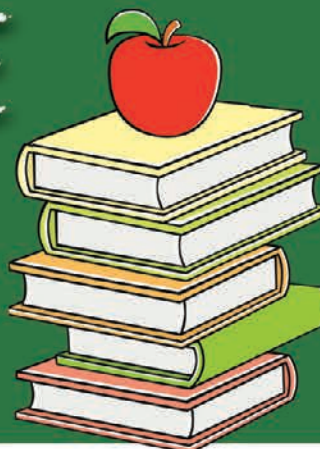
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WINNING FOR 'FREEDOM'

Congratulations to 2012 Guardian Local Discovery Award (aka Goldie) winner **Jamie Meltzer**, director of 2012's *Informant*, who was among the 2013 San Francisco Film Society Documentary Film Fund grant awardees — a prize that “supports singular nonfiction film work that is distinguished by compelling stories, intriguing characters and an innovative visual approach.” Out of 13 finalists, just three projects were chosen to divvy up the \$100,000 prize. Meltzer, who teaches in Stanford's filmmaking department and is the only local winner, will receive \$20,000 for his current project, *Freedom Fighters*. The film is about a group of Texas men, exonerated after doing time for crimes they didn't commit, who form a detective agency to help others suffering the same plight. Learn more about the project at www.freedomfightersfilm.com.



NORTON, STRAIGHT-UP

Hold onto your liver: there's a brand-new bar in the Tenderloin — at 510 Larkin, in the freshly renovated former Deco Lounge space — primed to inflict some major damage. From the rock 'n' rollers behind Mission dive Bender's comes **Emperor Norton's Boozeland**, named for the eccentric Gold Rush era character who once roamed San Francisco, issuing proclamations, giving himself royal-sounding titles, printing his own currency, and so forth. It's likely Emperor Norton's won't accept handmade money, but if the Bender's vibe carries over, you're guaranteed a good time and strong drinks. Hear, hear! www.facebook.com/EmperorNortonsBoozeland

BIAS ON THE BRAIN

In a keynote address at a conference on ethics and criminal litigation at UC Hastings on Aug. 1, San Francisco Public Defender **Jeff Adachi** tackled the hot-button issue of implicit bias, which researchers have observed even in individuals who consciously reject racial stereotypes. “The killing of Trayvon Martin is profoundly senseless, and no stack of scientific studies will make it make sense,” Adachi said. “But we can look through the lens of neuroscience to increase understanding and to find meaningful solutions.”



STREET TREATS

The annual **SF Street Food Festival** is coming on Saturday, Aug. 17, to fill our bellies with tasty treats from local street vendors and restaurants, celebrating and raising funds for La Cocina, the food business incubator for women. (Don't miss the fun party-oriented Night Market event this year on Friday, Aug. 16, either.) At a preview of the fest's plethora of offerings, we couldn't get enough, of course. Our favorites? Plantain and chocolate bread pudding from Chiefo's Kitchen, sweet potato dumplings from Azalina's Malaysian, and the donut “burger” from Hella Vegan Eats. www.sfstreet-foodfest.com



WHEN GEEKS REBEL

On July 4, hundreds marched through downtown San Francisco in opposition to the National Security Agency's massive digital spying program. Part of a fledgling national grassroots movement called **Restore the Fourth**, named for Fourth Amendment privacy safeguards, many participants hailed from the tech industry and had never protested anything before. On Aug. 4, they returned for a second round, this time rallying against House Minority Leader Nancy Pelosi “for her pivotal role in defending the Obama administration's rationales for domestic spying.” www.restorethefourth.net

BART STRIKE ON HOLD

Threats of a second BART strike were cut short Sunday night, as Gov. Jerry Brown announced a one-week investigation into the contract dispute between management and unions. SEIU 1021 President Roxanne Sanchez said she was hopeful the investigation would reveal management's stalling tactics. Negotiators back in 2005, she said, “had more integrity.” | SF EXAMINER PHOTO BY ALEX LEBER



DANCING ALL TOGETHER

On Sat/10, the huge, seasonal **City Dance Onstage** fest takes over the Palace of Fine Arts (8pm, www.cityboxoffice.com), pairing professional dancers with amateur up-and-comers. You'll see some fierce moves — and more than a little cute kid moments — from the likes of La Tania's Flamenco Dancers, Funk Beyond Control (pictured), Miss Katie's Hip-Hop Kids, Ian Enriquez's Cloggers, the Kind Charles Footworking Workshop, and tons more. It's one of the most fun ways to get a glimpse of the local dance scene's vibrant eclecticism — and its possible future.



POLITICAL ALERTS

WEDNESDAY 7

WHITHER MODERN TIMES?

2919 24th St., SF. moderntimesfuture@gmail.com. 7-9pm, free. Venerable indie bookstore Modern Times is in flux, but its collective members have been hosting town hall meetings to envision, as a community, what the future holds. Feel compelled to chime in? Are you a skilled event organizer or fundraiser? Join the conversation, bring a friend, or help spread the word that this beloved, lefty bookstore needs a boost.

THURSDAY 8

BOING BOING AND THE BEATS

Contemporary Jewish Museum, 736 Mission St., SF. www.thejcjm.org. 6:30-8pm, \$12. Presented in conjunction with the exhibit Beat Memories: The Photographs of Allen Ginsberg, this panel talk, exploring the Beats Influence in Underground Publishing, will be moderated by David Pescovitz of Boing Boing. Panelists include Ron Turner of Last Gasp Books; RU Sirius of Mondo 2000 cyberpunk magazine, V.Vale of RE/Search Publications and Layla Gibbon of Maximum RocknRoll.

FROM MLK TO TRAYVON

Redstone Building, 2940 16th St., SF. 7-9pm, free. Award-winning columnist Gary Younge, who writes for the Guardian UK and The Nation and authored *The Speech: The Story Behind Dr. Martin Luther King Jr.'s Dream*, will lead this discussion on past and modern movements against racism. In the wake of the acquittal of George Zimmerman for the killing of Trayvon Martin, people have taken to the streets nationwide for rallies and vigils. Now, momentum is building for an upcoming rally in D.C. commemorating MLK's “I have a dream” speech. What are the parallels between now and then?

LIFE DURING WARTIME:

RESISTING COUNTERINSURGENCY
La Peña Cultural Center, 3105 Shattuck Ave., Berk. Lapena.org/events. 6pm, free with donation requested. This speaking tour on the military strategy of counterinsurgency will feature Kristian Williams, author of *Hurt: Notes on Torture in a Modern Democracy*, and Kevin Van Meter, co-editor of the collection *Uses of a Whirlwind*. The discussion will revolve around essays published in *Life During Wartime*, exploring U.S. counterinsurgency tactics.

SATURDAY 10

EVICION FREE SUMMER: LANDLORDS IN THE CROSSHAIRS

San Francisco Tenants Union, 558 Capp St., SF. ellishurtsseniors.org. 10:30am, free. Eviction Free Summer is a newly formed band of activists that has developed the unnerving habit of noisily visiting landlords who've sent out eviction notices. They would like you to join them. On this day they plan to target property owners who are using the Ellis Act to evict Jeremy, a disabled senior living with AIDS who's lived in the Castro for over four decades.

SUNDAY 11

TRIP OUT ON THE FUTURE WITH JARON LANIER

Diesel Bookstore, 5433 College, Oakl. tinyurl.com/whowns. 3pm, free. Author Jaron Lanier will be present for a discussion and book signing of his new work, *Who Owns the Future?* In it, the writer, computer scientist, and classical music composer explores the rise of digital networks as it relates to the recession and the decimation of the middle class.



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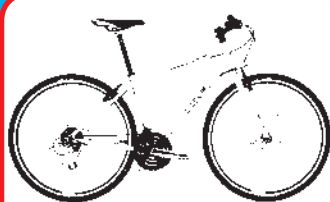
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Stand up for the little guy

BY DAVID CAMPOS

OPINION Last week, my partner and I journeyed early one morning to Sacramento to sign documents at the Secretary of State. We did this to take the very personal step of opening my campaign for State Assembly to fill Tom Ammiano's seat after he is termed out in 2014.

The next day, as I rode a Muni bus with a large group of youth from 24th and Mission down to City Hall to make my candidacy official, I realized why it's so personal. These children fought in the battle to get free Muni after their school buses were cut. For them, politics isn't about an "issue" or a "campaign." It's about getting to school.

It's a good lesson to remember. Politics isn't really that complicated. It boils down to a simple, clear dictum: stand up for the men, women and children who need help the most. Stand up for the "little guy."

For me, that starts with quality public schools — the key to opportunity for California youth. I know, because I immigrated to California as a 14 year-old who didn't speak English, graduated from public high school and earned scholarships to Stanford University and Harvard Law.

In San Francisco, I've fought to prevent teacher layoffs, helped win a \$30 million Promise Neighborhoods grant for district schools, and battled to secure that free Muni pass for low-income kids. In Sacramento, I will scrape together every penny we can for public schools — to restore the cuts students and teachers have endured, and to prevent tuition hikes that put public universities out of reach and students deep into debt.

Another priority will be fiscal and economic equity. I stood with neighbors to prevent foreclosures. Fought wage

theft. And opposed the controversial Twitter Tax Break as economic favoritism for a billionaires' industry. Instead, I pushed for equal tax breaks for the small businesses that also create jobs. I will approach the California budget the same way — making sure our fiscal policies help the taco stand owner, not just the big enchiladas.

Health care has been and will remain one of my biggest concerns. Here, I helped negotiate the CPMC agreement that kept St Luke's open, treated nurses fairly, and won real community benefits. I worked with Planned Parenthood to protect women from being harassed at an abortion clinic. And, I stood up against restaurant owners who were pocketing customer health care surcharges instead of providing employee health care.

Now some of these same business owners are using ObamaCare as an excuse to abandon their employees once again. I am opposing their efforts. In Sacramento, implementing the Affordable Care Act in a way that realizes its full potential and minimizes its failings will be one of my top priorities.

As we in the LGBT community enjoy the victory of same-sex marriage, I'm also thinking about the need for strong LGBT representation in Sacramento as the right wing fights back. This district elected Carole Migden, Mark Leno, and Tom Ammiano, and I would be proud to continue the LGBT tradition started in 1996. I would also be proud to be the first Latino ever elected to the State Assembly from San Francisco.

But I would be proudest of all to keep standing up for the little guy. **SFBG**

David Campos represents District 9, centered around the Mission District, on the Board of Supervisors.

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BY CAMILA
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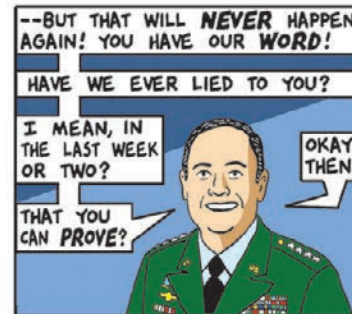
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Get tough with defiant disrupters

EDITORIAL It may sometimes seem like we at the Bay Guardian don't like the technology industry, but nothing could be further from the truth. We tweet, click, post, and share, playing with all the hot new tech toys that spring from the innovative minds of Bay Area residents.

Yes, we do regularly criticize tech (and some of its biggest neoliberal cheerleaders in City Hall), as we do to Airbnb, Lyft, and other so-called "shareable economy" companies in this issue. But that's only because we strongly believe in open and transparent discussions about public policy and the needs of city residents.

And frankly, that's not happening these days.

Instead of engaging directly and honestly with the people and our elected representatives, Airbnb has chosen to duck its obligations to the city of its birth and dodge attempts to create a public dialogue about its dangerously flawed business model. Same thing with Lyft, another company that acts as

if it's entitled to undermine civic institutions without so much as a public conversation first.

Yes, these companies have come up with cool ideas that have become popular with Bay Area residents. In a city where it was tough to find a cab on Saturday nights, Lyft made it easier to find rides and allowed people to make some extra cash off their cars. Airbnb was also a great idea that makes travel cheaper and more personal.

The beauty of these ideas is their simplicity — but that is also their main flaw, because San Francisco isn't a simple city. It's a complex, dynamic city with difficult landlord-tenant dynamics, and a congested city that tries to achieve the right balance of cabs on the roadways, both systems that are the products of decades-long struggles that have spawned reams of regulations.

These tech-savvy fortune hunters, who don't understand or appreciate that history, think it's enough to have a good idea and some rich venture capitalists

willing to back it. They espouse vaguely libertarian ideas about "disruptive" technologies empowering people, but then they wait for government officials to solve the problems with their business models, raking in millions of dollars in profits in the meantime and delaying their day of public reckoning as long as possible.

That's not an acceptable or defensible position, and it is only continuing because Mayor Ed Lee has publicly supported the companies' defiance of city law and rulings. Mr. Mayor, if these are the types of "jobs" you're creating — part time jobs with no benefits in an underground economy that cannibalizes other industries, breaks city laws, and won't pay local taxes — then this city is in real trouble.

We're happy to see Board President David Chiu trying to solve Airbnb's problems, but he needs the support of other top city officials who are willing to put pressure on the company to bargain in good faith. **SFBG**

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FEEDBACK On July 31, we at the San Francisco Bay Guardian came face-to-face with living proof of something we've long understood perfectly: Our readers are not a shy bunch.

Discerning denizens of sfbg.com and inky-fingered print readers aren't just unafraid to tell it like it is — they also care about the future of San Francisco and the wider Bay Area. You might call them real, live, informed and engaged citizens.

Nearly 100 attendees joined the Guardian's six-member editorial staff for a community forum at San Francisco's LGBT Center, hosted by this publication to solicit feedback, answer questions, and contemplate the future of the alt-weekly as we emerge from a difficult transition period.

Some discussion focused on the ouster of the Guardian's longtime editor and publisher, Tim Redmond, who was invited but unable to attend. In mid-June, Redmond left the Guardian following a dispute with Todd Vogt, the CEO of the San Francisco Print Media Company, which owns the paper (see "On Guard," 6/18/13).

Labor organizer Gabriel Haaland pointed to Redmond's controversial departure as a source of "challenging

Guiding the Guardian

questions and credibility issues" that he finds troubling. "At the end of the day, I believe Tim Redmond. I believe he was fired, and I don't think it's right. As a labor person, there's something called job security after 31 years. And it's great to say that the paper's pro-labor, but if the paper isn't treating its employees in a pro-labor way, then what's the point?" Haaland said.

Freelance journalist Chris Cook, a former Guardian city editor, called Redmond's departure a "big loss for Bay Area journalism," and added, "I think the challenge going forward is how can the Guardian maintain and perhaps even sharpen its political edge and focus and its accountability for progressive causes and communities."

(On Aug. 5, Redmond announced that he has formed the San Francisco Progressive Media Center "and will launch a nonprofit online SF-based publication that will do real reporting and original cultural coverage," launching as soon as next month).

Activist Denis Mosgofian said he didn't want the paper to get watered down. "I am concerned if the paper moderates itself and begins to sound

like middle of the road, because if that happens, from my point of view, there's really no point in reading the paper," he said.

San Francisco native John Kelly noted, "the Bay Guardian ... provides an education for the people of San Francisco. It certainly did for me when I was trying to find out what my political viewpoints should be." He closed with a word of advice: "Pick a fight with somebody."

Some urged the editorial staff to uphold the Guardian's longstanding tradition of acting as a progressive check against powerful forces. Lois Scott, a retired city planner, called for more investigative journalism, because "I think there is a great deal of corruption in this city that needs to be revealed."

Some commenters referenced a statement that Editor Steven T. Jones made in his opening remarks — "I've always seen the Guardian as really fighting for the soul of San Francisco. We're fighting a battle to win here, to create an informed and engaged citizenry." — as did journalist Josh Wolf in an article on the

event that he wrote for the website Journalism That Matters, "Fighting for the Soul of San Francisco."

One commenter, who said he'd lived in the city since the mid-1960s, also spoke about the Guardian in the context of local history. "I love this city. When I hear the phrase 'soul' of San Francisco, the soul of San Francisco was an immense, loving, rebellious, warm community — so diversified, it was a blessing ... When you care about the soul of a place, your mind and your heart will be clear."

Among the elected officials who turned out were San Francisco Sups. John Avalos and David Campos, and Sheriff Ross Mirkarimi.

"The fact that we're here tells you that we care about this institution," Campos said. "And I believe that, as much as the progressive movement is being written off, we are on the verge of a progressive resurgence in San Francisco. Because the reality of what we're facing, the economics of this city where people are being pushed out, they are such that the progressive movement is needed."

He added that ownership and staff members aside, the Guardian "belongs to us. It belongs to San Francisco." (**Rebecca Bowe**)

POPULAR DEMANDS

Despite a tweet from one participant jokingly suggesting "#pitchforks" as the event hashtag, the Guardian community forum actually produced a rich and thoughtful dialogue. Here's a sampling of ideas and feedback shared by audience members on index cards collected at the end:

"Will the ownership really allow the paper to fight the Manhattanization and gentrification of the city? This is the key issue facing the city."

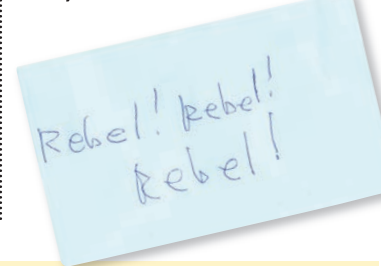
"The SFBG should not 'appeal' to the tech industry. It should be something the tech industry cannot afford to not read."

"SF is the tech industry's sandbox — so many companies are testing concepts, products, ideas here. This puts SFBG in an incredible position to be the paper of record for the tech sector. Apply that brilliant, awesome, hell-raising instinct to covering the tech industry!"

"Dump Facebook. Data-mining is NOT 'social' media."

"How can the Guardian appeal to new readers while retaining its political edge and resistance? How can you resist the push to soften in order to appeal to wider readership, while speaking and connecting in new ways that don't compromise the politics?"

"Is there a difference between the SFBG as a voice for progressive politics, and the SFBG as a source of reporting on issues of interest to progressive politics? If so, choose wisely." **SFBG**



LETTERS TO THE EDITOR

As we promised in the run-up to the Guardian's community forum, we shut off online comments to last week's issue and sfbg.com blog posts (see "Calling all trolls," Politics blog, 7/25/13). It was a week-long experiment to test what life would be like without the often toxic commentary that follows our stories.

So what did we learn? Well, while it might have been awfully peaceful on the old SFBG homestead, it was actually a little too quiet for our taste. And we learned that readers have grown accustomed to the ease of commenting online, so much so that few

heeded our suggestion to send in an old-fashioned letter to the editor.

While we pursue an online comment registration system as part of our website redesign this fall, the comments section you love and hate is back on, full strength, so have at it. And here are some of the letters we received in the meantime. (**Steven T. Jones**)

KEEP IT UP

I really appreciate and respect you guys digging in after Tim's ouster. I've also been super impressed with the stories you guys have been running lately....on City College and the eviction trend and the BART strike.

In particular, I saw last week's story about the Giants concession workers ("Striking out," July 24) and thought to myself: Wow, the Guardian is really on the ball right now.

So keep it up.....I think after all that's been said about social media and the like.... good local reporting is still the foundation to making a newspaper thrive. (**Charlie Russo**)

HOW BAD IS UBER...

Only brats don't tip. And only assholes deny their worker-bee lackeys a tip-jar. Like the Giants concession workers, Uber driver are denied tips by their management. But here's why Uber is a bigger asshole than that. Uber

actually tells its clients/customers not to tip because 'tips are included.' Which is 100 percent bullshit. There is no tip whatsoever for Uber drivers. (**Zark**)

NO TO CITIBIKE

Why not just do like Paris where the program is working beautifully: let the city and the government do it. You mention ("Pedaling slowly," July 31) that in New York the program was launched with funds from Citigroup Inc. without public money!!! Who got the lion's share of our tax money for the bail out? Wasn't Citigroup one of them? Give me a break. (**anon**)

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A CAB DRIVER RAISES THE LYFT INSURANCE ISSUE AT A JULY 30 PROTEST.

PHOTO BY JOSH WOLF

BY JOSH WOLF
news@sfbg.com

NEWS Lyft and its rideshare competitors are transforming the lives of the Bay Area's underemployed and out-of-work, but the insurance industry won't cover these drivers' vehicles in the event of an accident, a glitch in the business model of the nascent "shareable economy."

When I started driving for Lyft, I had no idea how I would pay my rent. After my first night shuffling strangers around the city, my worries seemed to be over. I had stumbled onto a stream of money that I could tap into whenever I wanted. I was making enough money that I started to think about replacing my aging Subaru sedan.

When I realized I could write off a good portion of the cost of a new car as a legitimate business expense, I nearly leapt at the opportunity. I started calling insurance companies to find out how much full coverage would cost on a brand new car, but when I asked about driving with Lyft, I was told repeatedly that personal automobile insurance was insufficient.

The insurance companies that cover limos and taxis said they couldn't help me either since my car wasn't registered as a commercial vehicle. Although Lyft provides a \$1 million excess liability policy, there was no way to insure my own car against an accident. The lack of available insurance has left many drivers afraid to continue shuttling passengers, despite decent pay and flexible hours.

CRITICS AND REGULATORS

More than \$100 million in venture capital is invested in a handful of new companies working to disrupt the transportation industry. Lyft alone has raised over \$80 million, including a \$60 million infusion in May by Andreessen Horowitz, a \$2.5 billion venture capital firm based in Menlo Park.

On July 30, California Public Utilities Commissioner Michael R. Peevey released his highly anticipated proposal to establish regulations for what the CPUC now classifies as a Transportation Network Company, or TNC. Even before the decision was announced, hundreds of taxis flooded the streets surrounding Civic Center Plaza in a protest and press conference.

"If you don't regulate everybody, don't regulate anybody," Rosham Bhatta, a 12-year-veteran cab driver, told us. "Why are they above the law? ... They are doing exactly what

Driven to take risks

Lyft has infuriated the taxi industry, but its drivers are also hurt by difficulties getting insurance coverage



we do without being regulated, that's the problem we have."

Bhatta said that on top of the \$7,000 in annual commercial insurance premiums, they are burdened by numerous other fees that quickly eat away at whatever money they do make. Another driver emptied his pockets in front of me to demonstrate that he'd only made \$31 since starting his shift at 9am. It was past noon.

Under the proposed regulations for TNCs, companies must adopt policies similar to those already in place by Lyft and its main competitors.

"Among other requirements established in this decision, we require each TNC (not the individual drivers) to be licensed by the California Public Utilities Commission (Commission)," said the decision, which will also "require criminal background checks for each driver, establish a driver training program, implement a zero-tolerance policy on drugs and alcohol, and require an insurance policy that is more stringent than our current requirement for limousines."

The proposal acknowledges the lack of available coverage for TNCs, and as a result "the insurance coverage must be available to cover claims regardless of whether a relevant TNC driver maintains insurance adequate to cover any portion of the claim."

"Lyft, Sidecar, and Uber have insurance coverage that currently meets our requirement," said PUC Spokesman Chris Chow via email

when I inquired about whether the existing policies these companies are carrying would step in should drivers have an accident where they are at fault and their insurance company refuses to cover the claim.

But the insurance now carried by the TNC won't protect the driver's own car, and at least one person has been told by her insurance company that she will be dropped unless she obtains a notarized letter from Lyft saying she won't be driving for it anymore.

The trouble began for this driver, who spoke on condition of anonymity, when she got into a minor fender bender while driving a passenger in March.

"The guy whose car I bumped into was the neighbor of my passenger," said the driver. "I never heard anything else from Geico for the longest time so I was sort of hoping that it didn't have an effect on my coverage, but then at the end of June I got the questionnaire in the mail."

A month later Geico told her that she'd be dropped from her insurance at the end of July unless she could demonstrate that she's no longer driving for Lyft. Geico said that if she couldn't get a letter from Lyft, she could send a notarized letter herself and the company "might take it under consideration."

"I'm quite honestly not 100 percent sure what I'm going to do at this moment... (I) will reassess if it's worth the risk. Or stop Lyfting," she said. "It's a big part of my income at this point and I would hate to give

it up because I would have to find something else."

EXCEPTION TO THE RULES

One ride-sharing start-up says the new PUC requirements won't apply to it. Tickengo, a Daly City company that hired former Mayor Willie Brown as both its adviser and lawyer, also operates as a ride-sharing platform. But its drivers are limited in how much they can earn.

Drivers are only allowed to receive the amount of money it costs to operate a vehicle, according to AAA. This year that amounts to a hard limit of \$8,776. The service is designed to partner drivers with passengers whose destinations are on the way.

"Our purpose has always been true ridesharing, not commercial transportation. I assume that citizens still retain their civil right to share rides and share expenses," Tickengo CEO Geoff Mathieux wrote to us by email immediately after the PUC proposal was released. "This new regulation applies to commercial drivers like those found on Lyft and Sidecar, not Tickengo."

After failing to find an insurance company that would cover TNC drivers, I asked the trade group Insurance Information Network of California if the industry is addressing this issue, and spokesperson Tully Lehman said that he wasn't aware of any companies that would insure these kinds of drivers.

"The best option/advice for most drivers is to contact their insurer before they decide to become a driv-

er for such a company. The reason is this: it is likely your personal auto insurer will not cover losses in an accident that occurs during the time you are driving passengers around for pay because you are acting as a for-hire vehicle," Lehman wrote via email. "An insurer may even decide to non-renew your policy for failing to notify them of your business. If you are driving passengers through one of these services, you as the driver will need to file a claim through your own insurer, and then, upon denial, submit a claim through to the service (Lyft, Uber, etc)."

Lehman wasn't aware if any insurance companies plan to offer services that would protect these kinds of drivers, saying there would be an extensive process required before companies could make such products available.

"In California, any changes to existing products or creation of new products must be submitted to the California Department of Insurance for review and approval," said Lehman. "Overall, these programs are new and it will take some time before the kinks get worked out of them."

California Department of Insurance spokesperson Patrick Storm told me that his department "makes sure that we have a viable insurance agency and that people are able to get coverage." But he said there is nothing the department can do unless an insurance company introduces a new product.

"As long as companies are following the law, there's no law that says companies have to write certain things. ... We cannot dictate to the companies what they will or will not write," said Storm. "This is a whole new business. ... The marketplace is ahead of the products being offered."

Lyft spokesperson Erin Simpson told us the company is still looking for a solution to the problem.

"The safety and protection of drivers and passengers is our top priority," Simpson wrote via email. "We are in active conversations with the top personal insurance companies to educate them on this new form of transportation and affirm their support of our drivers."

Meanwhile thousands of drivers are at risk until the insurance industry catches up. Some drivers are aware of the problem before signing up with Lyft, some find out through the company's Facebook group where drivers freely share information with each other, and perhaps some choose to never inform themselves about the issue, hoping that their insurance company won't ask or find out. **SFBG**



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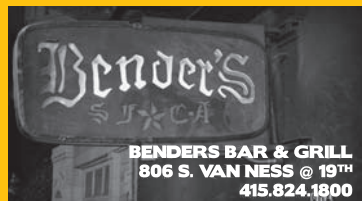
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BY STEVEN T. JONES AND PARKER YESKO
steve@sfbg.com

NEWS Airbnb is an audacious corporation, particularly in San Francisco, the city where it's headquartered and where its business model works best. This city is tech-savvy and popular with tourists, but hotels here are expensive, while rent-controlled apartments are still affordable, creating a strong incentive to rent those rooms at a profit through Airbnb.

The problem is that its business model is basically illegal. Its users violate five different sections of laws in San Francisco, from planning codes to tax laws to rent control. Disrupting complex regulatory systems developed over decades, Airbnb has managed to unite traditional adversaries against it: both the Hotel Council of San Francisco and the hotel workers of UNITE-HERE Local 2, both the landlords from the San Francisco Apartment Association and the renters from the San Francisco Tenants Union.

But Airbnb and its young founders just don't seem to give a fuck about any of that. Sure, most of its hosts in San Francisco are violating their leases and land use laws, and a string of them have gotten evicted as a result. But Airbnb is rolling in cash, with Forbes now valuing the company in the billions, with a B, thanks to the double-digit percentage it takes from every transaction, low overhead costs, and venture capitalists who can't seem to throw enough money at the company.

When the San Francisco Tax Collector's Office last year held hearings on whether Airbnb and similar companies must collect the city's transient occupancy tax (TOT), the surcharge of up to 16 percent that hotels charge to guests, the company rallied dozens of its local hosts to oppose the taxation and even enlisted the support of Mayor Ed Lee, who shares a financial benefactor with Airbnb: venture capitalist Ron Conway.

It wasn't enough to overcome the clarity of city tax laws and the equity arguments made by the hotels, and the city ruled that Airbnb and/or its hosts are responsible for collecting the TOT. So what did the company do? Nothing. It just kept making money and stiffing the city, and when the Guardian wrote about how it appears to be shirking that annual tax bill of



Into thin air

"Shareable housing" is causing apartments to vanish from SF's rental market
— yet popular, profitable sites like Airbnb violate local laws

nearly \$2 million (see "Airbnb isn't sharing," 3/19/13), the company and its consultants simply refused to answer our calls or questions — then and now, for months.

As this story was going to press, the company did finally send us a prepared statement that was more self-promotional than responsive to our questions, but it included the line, "Airbnb is committed to working with the City on policies that make San Francisco stronger, promote innovation, and ensure the sharing economy continues to grow."

Really, you almost have to admire these guys' chutzpah. Except for the fact that Airbnb and similar companies — VRBO, Roomorama, HomeAway, countless new upstarts, as well as the DIY option of Craigslist — are exacerbating the city's housing crisis by taking thousands of apartments off the rental market, driving up rents, and causing evictions in the process.

Board of Supervisors President David Chiu stepped in to mediate this mess early this year, trying to create legislation that would legalize

and regulate the activities of Airbnb and other so-called "shareable housing" companies. But hopes of introducing something in the spring turned into a goal of midsummer, then by the August recess, and now sometime this fall, hopefully.

In the meantime, the money keeps rolling into Airbnb, complaints against it mount (here and in other big cities), its tax bill goes unpaid, and the landlords and tenants, the hoteliers and the workers, are all left to wonder why the city can't or won't enforce its own laws.

CHIU'S CHALLENGE

Chiu may have met his match with Airbnb. He has forged compromises on some of the toughest legislative challenges that City Hall has wrestled with this year — including condo conversions, CEQA reform, and the CPMC hospital deal — each time finding the acceptable middle ground between the progressive and moderate supervisors and constituencies.

His approach to this one sounds similarly centrist, with Chiu supporting the concept of shareable

housing but understanding the myriad problems that Airbnb is presenting in complex cities. He neither sounds Lee's unqualified boosterism of Airbnb nor does he fret about its impact on the housing market as much as its critics.

"I do not think shareable housing is either the cause or the solution to the housing crisis," Chiu told us.

He's striving for something between New York City's total ban on tenants renting out their apartments while they're away and the laissez faire approach of other big tourist cities. He sees some merit in Chicago's requirement that Airbnb hosts register with the city to regulate it, but that's not quite what he wants to do either.

"It's a much less materialistic way to live and that's a good thing," Chiu said of the basic shareable economy concept of making more efficient use of existing resources, whether it be housing, cars, or consumer goods.

But he's equally clear in identifying the problems and overhyped claims, acknowledging that "it takes

away housing from permanent residents, driving up the cost of housing."

While he says it's good to spread visiting tourists and their money around the city — a regular claim of Airbnb and its advocates — that also creates problems when apartments become virtual hotel rooms, disturbing neighbors and upsetting the dynamics of landlord-tenant relations.

"Shareable housing is used and abused in ways that displace permanent San Francisco residents," Chiu said. "Those are the excesses that need to be reined in, in a serious way."

So he's trying to create legislation that will set fair and clear standards, ensure compliance with city laws, improve the city's enforcement of those laws, and generate "tax revenues to cover the city's expenses in hosting hundreds of thousands, if not millions, of visitors every year."

But Airbnb has only complicated Chiu's goals and his reputation as the legislator who solves tough problems, largely because knowledgeable sources tell us the company has been unwilling to really compromise — perhaps emboldened by support from the Mayor's Office and the city's apparent impotence to enforce its own rulings — and is dragging out the negotiations.

Chiu wouldn't comment on that, but he did acknowledge that these negotiations have been difficult. How can you allow renters to make a little extra money while recognizing the rights and concerns of their landlords and neighbors? How can you protect rent control and still allow tenants to profit from their units? Can you prevent landlords from using Airbnb or VRBO to bypass rent control? If you create a registry to ensure only permanent residents are playing host, what's to stop landlords from using that list to evict those on it?

"We want to carve out a reasonable opportunity for people to do this," Chiu said. "This is tough partly because of these complexities, and the laws are on the books for a reason....The more we pull these strings, the more this unravels."

LANDLORDS AND TENANTS TOGETHER

San Francisco Tenants Union Executive Director Ted Gullicksen has been involved with the Chiu-Airbnb negotiations — from which he hopes to strengthen enforcement

CONTINUES ON PAGE 16 >>

An impressionist painting of a harbor scene with several sailboats. The water is rendered with vibrant, wavy brushstrokes in shades of blue, green, and white. The boats have white sails and dark hulls. In the background, there are buildings and more boats on the water. The overall style is characteristic of the Impressionist movement, with a focus on light and color.

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Image: Claude Monet, *Sailboats on the Seine* (detail), 1874. Oil on canvas. Fine Arts Museums of San Francisco, gift of Bruno and Sadie Adriani

CONT>>

of rent control and apartment conversion laws while still allowing limited use of shareable housing sites by tenants — and he told us, “It turned out to be a very slow process.”

“Airbnb has just been balking and wanting more and more,” Gullicksen told us. “This process has been frustrating, but Chiu has hung in there.”

Gullicksen said the goal has been to limit short-term hosting to fewer than 90 days in a 12-month period, with only permanent city residents allowed to host, but Airbnb wants people to be able to rent out their apartments for eight months. And Gullicksen said he wants to see tenant laws and the rental stock protected from conversion to vacation rentals.

“We’re most concerned about the impact on the housing stock and evictions, because there’s so many of these...We have entire buildings that have been on the tourist market for years,” Gullicksen said. “It added a huge new way to remove units from the rental market.”

Gullicksen said that conversions of apartments became an even bigger problem than conversions to



condos when the financial crisis hit in 2008, and that could become an even bigger problem now that the condo conversion lottery has been suspended for 10 years under legislation approved earlier this year (“Supervisors approve condo legislation,” Politics blog, 6/11/13).

In fact, he said that there has been a rash of unusual Ellis Act evictions in recent months, with buildings that have six or more units being cleared of tenants even though they are ineligible for condo conversions, raising suspicions that they’re being used for vacation rentals.

Hotel Council Executive Director Kevin Carroll told us Airbnb and similar companies

should be paying the TOT, as the city ruled, and he doesn’t understand how they’ve gotten away with it for so long.

“A visitor to San Francisco, whether they are staying with Airbnb or a hotel, they’re using city services,” he told the Guardian, dismissing the

“I DON’T KNOW WHY [TAX COLLECTOR JOSE] CISNEROS ISN’T COLLECTING THE TAX.”

JANAN NEW, SAN FRANCISCO APARTMENT ASSOCIATION

arguments that shareable housing companies should be treated differently. “They do compete with hotels.”

Janan New, executive director of the San Francisco Apartment Association, expressed frustration that city officials have let this situation drag on as long as it has.

“I don’t know why [Tax Collector Jose] Cisneros isn’t collecting the tax. I don’t understand it,” New told us. “They certainly have the money.”

Cisneros told us that his office has the power to audit companies, “and we can bring taxpayers into courts of law,” but because of taxpayer privacy laws, he can’t discuss what’s happening with Airbnb.

“I cannot confirm or deny or discuss what is or isn’t being done,” Cisneros said, even refusing to offer an off-the-record assurance that something is being done to back up his ruling last year and address the perception that companies are free to flout his authority with impunity.

Attorney James Parrinello, rep-

resenting SFAA and Coalition for Better Housing, sent a letter to top city officials on Jan. 14 “to discuss the fast-growing practice of illegal short-term/transient rentals for profit and request the City take immediate action to address the problem.”

New said they never got a response, although she tells us, “We did have a candid dialogue with [Chiu] six months ago.”

“All of these tenants in San Francisco are using their units as *pieds-a-terre* for out-of-town tourists and they’re doing it in ways that jeopardize their rent control status and the safety of their neighbors,” New said.

She told stories of visitors being loud, disrespectful, even committing an assault. She said one tenant placed a lockbox on his door to facilitate a rotating series of guests, while another rented out a second apartment in his building exclusively for Airbnb guests.

And she confirmed that her association has worked with landlords to search Airbnb and other sites to identify tenants who are illegally renting out their apartments and to serve them with three-day “notice to quit” warnings, otherwise they would be evicted.





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"Under rent control, some tenants are making more money than they pay in rent," New said, noting that landlords are essentially underwriting the rentals. "It's stealing."

Gullicksen expressed concerns that landlords are doing that kind of research to try to evict tenants, but he said the Tenants Union is doing similar research to ferret out landlords who are using these services to illegally turn apartments where evictions have taken place into vacation rentals and de facto hotels, focused mostly on VRBO because "they have a greater landlord emphasis."

"The homes that we're talking about are owned by the person that's renting them out. It's not people that are basically subletting their homes," VRBO spokesperson Victor Wang told us, refusing to comment on local apartment conversion laws or other issues specific to San Francisco.

Chiu told us he takes the rent control issues seriously: "Our rent control laws are in place for very important reasons and we need to make sure it stays affordable."

DISAPPEARING APARTMENTS

In a city experiencing what politicians and activists of all stripes have

called a "housing crisis," it might come as a surprise that US Census numbers indicate 8.3 percent of San Francisco's rental stock was vacant in 2010 — about 31,000 units — up from 4.9 percent a decade earlier.

Scott James, homeowner and small-time landlord advocate, would have us believe that rent control is to blame, arguing in a recent New York Times op-ed ("King of My Castle? Yeah, Right," 6/11/13) that "San Francisco's anti-landlord housing laws and political climate make [renting] untenable."

Faced with a bad tenant at his home in the Castro, James said he "joined the ranks of thousands of other small-time landlords here who will never rent again, adding to the city's housing shortage."

Yet the San Francisco Rent Ordinance confers broad authority to evict tenants for a plethora of "just causes," including late payments, breach of lease (such as, ahem, illegal subletting), nuisance or damage to property, and owner move-in. Since the law dates back to 1979, it probably doesn't explain the steep rise in vacancies. And with evictions now hitting an 11-year high, it's hard to paint landlords as helpless victims.

San Francisco Rent Board Executive Director Delene Wolf told us the eviction rate has actually mimicked bullishness in the real estate market rather than beefier tenant regulations. She said it "really spiked around the dot-com years, for obvious reasons went way down during the recession, and it's back up now because the market heated up."

Some embittered landlords may indeed live atop empty units for decades but, given a median rental price of \$2,764 per month for a one-bedroom unit, there's an enormous opportunity cost to being disgruntled.

But perhaps that's what "shareable housing" is really about: getting around the rules to make some money. Short-term rentals have become so lucrative that it's financially possible, and easier than ever, for a homeowner to exit the long-term rental market for good.

Airbnb is so unregulated that even a homeowner who has used the Ellis Act to supposedly get out of the rental business could easily and anonymously monetize an officially vacant space for higher profit margins and with less oversight as a "vacation" rental.

Annette Fajardo has made clients out of people like James. She

started her business, SF Holiday Rentals, just after the first dot-com boom, when she began managing short-term rentals in the homes of her friends. When she had nine properties in her roster, the business became a full-time job.

Over the last decade, demand for her management services has increased so much that she says she's now "very picky about who she works with."

Fajardo currently manages more than 40 furnished units that guests can book on her own website, as well as Airbnb, Roomorama, VRBO, HomeAway, Trip Advisor, and Craigslist. Her clients are all owners offering full homes or apartments and all the units she manages have been permanently withdrawn from the long-term rental market.

Quite often, her guests stay for a month or longer. Some are international tourists, but the majority are new corporate transplants to San Francisco. The demand for units like hers keeps growing: She gets 100 inquiries on her properties each day, about half from Airbnb.

"There's always been corporate furnished rentals," Fajardo told us in the dining room of a Castro flat

that she lists for \$350 per night on Airbnb. "That market has always been there. It's just that there's so much more business now. We got Google, Apple — you've got the buses running here all the time. I get Google people all the time and they spend big bucks."

And she's been through it all — battles with the tax collector in three municipalities, catastrophic fires in two properties, fraudulent guests, drunk guests, pornographers, and, worst of all, meddlesome neighbors.

"Your neighbors are a problem," Fajardo emphasized. "In the Castro, you have to do a 30 night minimum cause the neighbors fink on you." And when they do, the Planning Department can step in. They "send a letter stating the residential code and to cease and desist. If you don't stop less than 30 night rentals, then they can fine you."

COMPLEX LAWS, SIMPLE SITE

City tax and zoning laws ban apartment rentals of less than 30 days, labeling it "illegal hotelling." Dwellings in residential areas repurposed as tourist housing have, in the eyes of the Planning Department, CONTINUES ON PAGE 18 >>



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essentially been commercialized without proper permitting or payment of the TOT.

Rentals for more than 30 days aren't regulated as commercial properties, but the tenants in those homes have rights under the 1979 rent ordinance, which protects any tenant who, according to Rent Board spokesperson Robert Collins, "pays rent and inhabits a unit for two days. You don't have to sign a lease to be a tenant — you just have to pay rent and occupy the unit."

This presents a number of challenges to both tenant- and owner-hosts. Tenants who gouge tourists on nightly rates are often in violation of a rent ordinance ban on "charging upon additional occupancy more than the rent that the tenant pays to the owner," explained Collins.

Tenants who rent out their apartment for a few days can even lose their rights to reclaim their homes. Collins cited multiple cases where subletters refused to leave and returning tenants had little legal recourse because "they would not have a just cause to evict the subtenant because, if they've rented the entire unit, they aren't themselves a resident in the unit."

Owners who offer their units on Airbnb assume the same risk of unwanted, long-term guests. But they hedge against it by charging exorbitant nightly, weekly, and even monthly rates. On the off chance that a guest does demand a lasting lease, Fajardo reasons, "if I'm getting \$5,500 a month for a two-bedroom, you can stay for the next 10 years."

Fajardo knows where laws limit her opportunity for gain and to remain within their bounds. But most hosts, the ones Airbnb advertises as offering "unused space to pay your bills or fund your next vacation," aren't running a sophisticated business. And Airbnb offers them little help or support.

Airbnb just lists the rentals then mediates the payments. And the company collects revenue at both ends of transactions, charging guests a 6-12 percent service fee upon booking then taking another 3 percent before remitting payment to hosts.

Anyone can create a guest or host profile and Airbnb conducts no user verification, although both can leave online reviews. "We do not attempt to confirm, and do not confirm, any Member's purported identity," Airbnb states in its terms of service. "You are responsible for determining the identity and suitability of others."

The company advertises a \$1 million "Host Guarantee" backed by

Lloyd's of London, but warns that it "should not be considered as a replacement or stand-in for homeowners or renters insurance. The Host Guarantee does not cover: cash and securities, collectibles, rare artwork, jewelry, pets, personal liability."

The site also does not vet the content of property listings for legality. Hosts can set their rates and even add on a cleaning fee or refundable security deposit, but it offers no functionality for hosts to itemize and collect the TOT, now more than a year after San Francisco required that it be collected.

Tax issues are only vaguely addressed in an FAQ section for hosts,

MOST HOSTS AREN'T RUNNING A SOPHISTICATED BUSINESS. AND AIRBNB OFFERS THEM LITTLE HELP OR SUPPORT.

noting that "some hosts are required by their locality to charge a tax." Hosts ambitious enough to attempt compliance must essentially become amateur tax specialists. Few, however, have the experience to decipher the code correctly and even fewer are likely to seek it out in the first place.

A search for the word "tax" across the site's roughly 4,750 San Francisco listings yielded a mere 174 hits and myriad approaches to the issue. Several hosts mentioned collecting the TOT in cash on arrival or required credit card information in advance — a clear incursion into the secure nature of the transaction. A host named Jesse with 85 listings told the Guardian that he just rolls the TOT up into his daily rates, despite the city's requirement that it be listed separately.

Fajardo isn't alone in creating a full-time business of short-term apartment rentals. Casa Buena Vista Rental lists 76 properties on its website, many of which overlap with Jesse's 85 Airbnb listings. A host named Bernat has 48 listings that also appear on Come2SF.com. Gaylord Suites, a Tenderloin apartment complex, markets at least seven different apartments in the same building on the site.

Fajardo said she's pushed Airbnb for a dedicated TOT field "until [she's] been blue in the face," but

she feels strongly that the company should not be held responsible for the collection of tax itself. "It's not their burden," Fajardo argues in defense of Airbnb. "They're a booking agent. They funnel the money and they expect you to do the taxes."

OTHERS CAN DO IT

The New York- and Singapore-based Roomorama was founded in 2009 and has a nearly identical payment model to Airbnb's. But it has a formal host verification process and a higher price point that CEO Jia En Teo told us helps to filter out bad guests.

"Our host verification is very tight," explained Teo. "When a host is listed on our site, they don't go live immediately. They go through a quality control and validation process. We have a team that will call the host and ask for utility bills and ID. We do due diligence."

Teo said a TOT field has been included in Roomorama's price template from the beginning since the vast majority of the site's listings are "professionally managed properties, people that are actually licensed to run short-term rentals. They'd already been paying and collecting these taxes....One of the first things that was requested was a way to collect."

Teo also said that if Roomorama, as an operator, was deemed responsible for collection and remittance of taxes, it wouldn't be "difficult from a logistical standpoint. It would add more work to our load but, to be honest, most of it is automated anyway. Once we put in the mandatory tax field, it would simply be paid the same way a consumer pays when they eat at a restaurant."

She's unsure why Airbnb has been so reluctant to address the tax issue head on, but "if I could venture a guess," she said. "I'm guessing it's because they work more with the occasional host, and that makes their value proposition a little bit

less appealing."

Other industry competitors include Craigslist and VRBO, both founded in 1996, and VRBO's parent company, HomeAway. All three share a similar business model and one that's considerably different from Airbnb's — they are not financial gatekeepers in the transaction between guest and host. At their essence, these sites are little more than digital classified ads.

No competitor comes close to the market share that Airbnb

has captured in San Francisco and globally. In New York, Roomorama has 2,688 listings compared with Airbnb's 25,724, despite its questionable legality there. In San Francisco, Roomorama hosts 303 properties and VRBO features 1,123 — and Airbnb has about 4,750 throughout the city.

Airbnb's statement to us touted that financial impact: "We are proud of the \$56 million that Airbnb's users generated for the San Francisco economy last year. The vast majority of Airbnb hosts share the home

where they live, and more than half directly use their Airbnb income to pay their rent or mortgage."

THE CITY'S SHARE

When the San Francisco Tax Collector's Office discussed the matter last year and issued "Tax Collector Regulation 2012-1: Tax on Transient Occupancy — Multiple Party Transactions; Occupancy of Private Residences," it made clear Airbnb should be collecting the tax as it processes the transactions.

"A website company, or any other person acting as merchant of record who receives rent in connection with an occupancy transaction, is an 'operator' who is responsible for collecting the TOT owed by the occupant and for remitting the TOT to the City. Any person receiving such rent shall provide a receipt to the occupant. Such receipt shall include a separate line item specifically identifying the TOT," reads the regulation.

While it's also true that the city

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tax codes make Airbnb and its hosts jointly liable for the tax debt — which the company's apologists have used to accuse the Guardian of unfairly picking on the company in an avalanche of online comments — it would be a regulatory nightmare for the city to go after thousands of individual hosts, most of them small-time tenants who don't even have business licenses.

Fajardo is diligent about compliance, but she can afford to be. She works with a team that includes assistants and an accountant and she does it full-time. She is not the casual homeowner supplementing her income (and it's unlikely many of her clients are either) — she is an entrepreneur. And even she admits to having found the TOT difficult to interpret.

Fajardo contacted the Guardian in June in response to our coverage of Airbnb, citing the city's complicated tax system and the difficulty that small users have in paying the TOT, which has varying fees tacked onto the base rate of 14 percent. (Although she also wrote, "We collect and pay sometimes as much as \$10,000-20,000 per quarter.")

"Don't blame Airbnb, blame

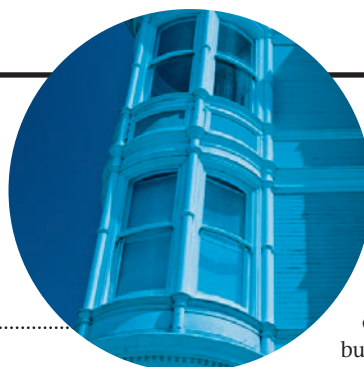
the SF Tax Collector for a shoddy website, incompetent workers, and their inability or lack of desire to chase individual lessors. It is not the responsibility of Airbnb to collect taxes; it is the responsibility of the lessor to collect the taxes, just like a hotel," Fajardo wrote.

It's certainly true that TOT rates aren't simple — the 14 percent base rate gets another 1.5-2 percent tacked on it, depending on where the host is located, to fund the Tourism Improvement District proposed by hotels and approved by the city. (That fee just went up again July 1 to fund an expansion of the Moscone Convention Center.) The TOT also isn't simple for Airbnb hosts to collect and pay.

We forwarded Fajardo's criticisms and concerns to Greg Kato, the policy and legislative director for the Tax Collector's Office. He acknowledged that the system is complicated — particularly for Airbnb hosts who aren't legally allowed

to operate as a hotel — but he said they try to simplify it as much as possible.

To pay taxes, a business first



**"FOR US TO WIN,
NO ONE HAS
TO LOSE."**

AIRBNB CEO
BRIAN CHESKY



needs to register with the city by paying a \$26 fee and filling out an application, which includes a line indicating whether transient occupancy is part

of the business. "There are few, if any, barriers to initially register as a business," Kato said.

The problems come when that business applies to the city for its "certificate of authority" to collect the taxes, and applicants are asked whether they have the relevant licenses and proper zoning to conduct that kind of business. And most Airbnb hosts don't have that because they are actually violating a variety of city codes.

"In a residentially zoned area, this type of use is at least a conditional use [which requires a permit obtained after giving neighbors notice and going through a public hearing] if not a banned use," Kato told us. "Those land use issues are what Sup. Chiu is trying to address with his legislation."

Although Kato said such legislation is beyond the scope of his office, those issues can interfere with a host's ability to receive a certificate of authority to collect the taxes.

"There are a lot of other parties interested in this issue that might

have other issues that would break that authority," Kato said, citing landlords, homeowners associations, and neighbors as parties that might object to someone essentially turning his or her apartment into a hotel room, which was banned decades ago by the Apartment Conversion Ordinance.

It's pretty easy to see on the Airbnb website that it isn't charging the TOT or making it easy for its hosts to do so (see "Airbnb isn't sharing," 3/19/13). Using Airbnb's own stated figure that its San Francisco hosts collect about \$12.7 million in rents each year, that would amount to nearly \$2 million annually that the city should be collecting on these transactions.

When Airbnb's 31-year-old founder and CEO Brian Chesky spoke at a hospitality conference organized by USF in April, he didn't acknowledge any complexities or downsides to his business model, instead casting his company as saving the world.

"It's like the United Nations at every kitchen table. It's very powerful," Chesky said of the social benefits of his company. "I think we're in the midst of a revolution."

He wasn't talking about revolution in the sense of challenging the authority or legitimacy of San Francisco, its laws, or its elected leaders, although that seems to be implicitly what he's doing. And he certainly didn't seem to be taking into account his evicted hosts, their upset neighbors and landlords, or the city's disappearing apartments and rising rents when he said, "For us to win, no one has to lose." SFBG



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TABLEHOPPER This week: Release the sandwiches! And salads! And whoa, an all-you-can-eat Mexican breakfast.

CHOW NOW

Sometimes all you want is a really good salad. Your options for finding one around town just increased with the launch of the second location of **Blue Barn Gourmet** (2237 Polk, SF. www.bluebarn gourmet.com), which is due to open by Tue/6 in the former Yabbie's Coastal Kitchen. The 44-seat space is a lot bigger than the original Marina location, plus there's a wine bar with room for nine thirsty drinkers, so you'll be able to hang out with a beer or glass of local wine over your meal. Blue Barn makes a tasty Cobb salad, and I'm also a fan of the fattoush salad. If you're feeling less virtuous, there's an even longer menu of hearty pressed sandwiches. Yeah, cheesy ones too (and that's not including the six grilled cheese sandwiches Blue Barn makes as well). Initial hours are Tue–Sun 11am–8pm, and will be adjusted as needed — Mondays will be added later, too.

Here's another new second location offering sandwich (and salad) love: Evan Bloom and Leo Beckerman of **Wise Sons Deli** (736 Mission, SF. www.wisesonsdeli.com) just opened a counter inside the Contemporary Jewish Museum. Which means you no longer have to trek to their 24th Street location the next time you want a hot brisket sandwich or a Reuben for lunch. I also adore their matzo ball soup and egg salad sandwich. And the bialy with smoked salmon on top is a one-way ticket to flavor country. One thing to note: You'll have to go through the museum's security line to get in (admission not required), or you can order from the takeout window and just eat outside on the patio. You'll want



to pay attention to the hours too: Fri–Tue 11am–4pm, Thu 1pm–4pm (closed Wed), and the takeout window is open Mon–Fri 8am–4pm.

Another cool detail: Wise Sons is sharing the space with **De La Paz Coffee**, so you can check out the new De La Paz blends since Four Barrel Coffee has taken over the company. The Pazistas are pulling espresso for now, and will be adding pour-over specials; open daily 11am–4pm (hours will extend soon).

BALLIN' ON A BUDGET

You ready to start the day with a monster truck of a breakfast? Maybe you're hungover (oops) or you work too hard at your tech job and don't make it out for lunch. Because really, there's nothing like kicking off the workweek in a food coma. So here's a tip: downtown's **Rosa Mexicana** (30 Mission, SF. www.rosamexicano.com) has started an all-you-can-eat morning breakfast buffet, loaded with a rotating menu of Mexican breakfast items like jamón con chilaquiles, a soft corn tamal with bacon, and Mexican-style scrambled eggs. There's also an egg-white burrito in case you want to try to slip it into your purse for your co-worker, although we didn't give you that idea, cool? The whole enchilada (ha) will only put you back \$11.99, and

it's available Mon–Fri 8am–10am. Buen provecho.

YOU GOTTA EAT THIS

The traditional egg hopper. Well of course the Tablehopper was going to need to try this menu item at the recently opened **1601 Bar & Kitchen** (1601 Howard, SF. www.1601sf.com). And let me tell you, we are damn lucky to have access to this Sri Lankan street food favorite, made with a high-end twist, in an urban restaurant in SoMa. The hopper (\$9) is a crepe-like, lacy bowl made from lightly fermented rice flour and coconut milk (it has the slightest tang). Within the edible basket is a stunning, soft-cooked Jidori egg — the creamy yolk a deep orange, begging you to cut into it. (But only after you top it with the variety of flavorful sambals that come on the side; you can decide how spicy you want it.) While the hopper would traditionally be folded like a taco and eaten out of hand, here it's a fork-and-knife affair, although we're sure chef Brian Fernando would smile to see someone just pick this little baby up. **SFBG**

Marcia Gagliardi is the founder of the weekly *tablehopper* e-column; subscribe for more at tablehopper.com. Get her app: *Tablehopper's Top Late-Night Eats*. On Twitter: @tablehopper.

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WEDNESDAY 8/7

☪ WHITE FENCE

Listen to White Fence's psych-folk track "To The Boy I Jumped In The Hemlock Alley," off the spring-released full-length *Cyclops Reap*, and it may renew your faith



in classic songwriting. Or at least make you feel like you're listening to the Beatles for the first time on acid. The woozy tune has a consistently mellow flow sliced through with glistening psych riffs that sound like a flaming saw singeing through campfire wood. The album picks up quicker elsewhere, in blistering, boiling Nuggets-fashion on electrifying "Pink Gorilla." But this much is now expected from LA/SF songwriter-guitarist Tim Presley — he's the main force of White Fence — a consistently compelling and inventive musician, and frequent collaborator with the likes of Ty Segall. The show tonight includes essential openers like local singer-songwriter Jessica Pratt and Foxygen's Bob Dylan-esque singer Jonathan Rado performing his solo work, *Law and Order*. (Emily Savage)

8pm, \$12
Rickshaw Stop
155 Fell, SF
(415) 861-2011
www.rickshawstop.com

THURSDAY 8/8

☪ GOODNIGHT, TEXAS

Having blown up in the past year, San Francisco's Goodnight, Texas has gotten the opportunity to make its pleasantly earnest vocals, foot-stomping banjo riffs, and catchy melodies quite public. Frontperson Avi Vinocur conveys a nostalgic realism in his voice so immediate that it's almost impossible not to get pulled away into one of the group's old-time, dust-

and-bones, gritty country blues stories. Something real and excitingly beautiful translates in the group's music. Listen to the pure vocals alongside pleasant acoustic melodies and simply try not to believe everything Vinocur is singing — it's damn hard. (Hillary Smith)

With Fox and Woman, and Vandella
8pm, \$10
Cafe Du Nord
2170 Market, SF
(415) 861-5016
www.cafedunord.com

☪ CASEBOLT AND SMITH

Very charming, very chatty Los Angeles-based duet dance theater company casebolt and smith (comprised of Liz Casebolt and Joel Smith) visits San Francisco with *O(h)* — "a title that makes no sense," the group muses in a YouTube clip of the work. Also contained therein: an energetic, rollin'-like-Ike-and-Tina riff on "Proud Mary;" a deadpan conversation about breakdancing ("I've



taken, like, two classes"), underpants-clad flailing; and show-tune crooning, with a sudden nervous pause to wonder if the singer maybe should be singing in a lower register. In other words, it's not your typical night of dance, but neither is it entirely goofy — all those self-deprecating jokes and pop-culture references are worked into a sly commentary on the dancemaking process. (Cheryl Eddy)

Through Sat/10, 8pm, \$28
ODC Theater
3153 17th St, SF
www.odctheater.org

☪ THE CALAMITY CUBES

They're an unexpected group, and the Calamity Cubes' take on country music is unpredictable. Instead of the lonesome, lovesick ramblings of a cowboy, the group creates a vibe more like

that of a cowpoke who just fell off his horse. They play harder than country, calling their style "thrashicana." The twangy tugs of banjo, upright bass, and acoustic guitar teeter on bluegrass only to be played with such force and speed that punk wouldn't be a far off description either. The trio may be rough around the edges, but its sound is anything but. Extremely versatile, the group's tunes go from a basic country number with howling vocals to an electrified thrash of a song with energy that can't be ignored. (Hillary Smith)

With the Goddamn Gallows, Kountry Kittens
9pm, \$12
Bottom of the Hill
1233 17th St., SF
(415) 626-445
www.bottomofthehill.com

FRIDAY 8/9

☪ BAY AREA DEAF DANCE FESTIVAL

Under the leadership of artistic director Antoine Hunter, who's also among the performers with his Urban Jazz Dance Company, the first-ever Bay Area Deaf Dance Festival aims to "showcase the contributions of the deaf community to the arts, raise deaf awareness in non-deaf populations, and encourage artistic expression in Bay Area residents." The three-day event features collaborations between deaf and hearing-impaired artists with hearing artists in both the performing and visual arts realms. Participants include Half-N-Half, composed of children of deaf adults who incorporate ASL storytelling into their act; Beethoven's Nightmare, a musical group whose name pays tribute to the famously deaf composer; the National Deaf Dance Theater; the all-male, all-deaf troupe Wild Zappers; dance-physi-

cal theater group Lux Aeterna Dance

Company, and more.
(Eddy)
Through Sun/11, 7:30pm, \$20
Dance Mission Theater
3316 24th St, SF
www.dancemission.com

☪ JESSYE NORMAN

The last time we saw grand opera diva Jessye Norman, she was typing out a French love letter on the SF Symphony stage in a stunning Issey Miyake gown, before tasting a fruit smoothie made by conductor Michael Tilson

Thomas. It was all part of John Cage's brilliantly random 1970 *Song Books* composition, which moved the crowd to tears of joy. A longtime

traveler through many musical realms, the regal Norman is game for anything. This time with the Symphony she'll be giving a recital of another songbook, the American one, with selections from Gershwin, Arlen, and Rodgers and Hammerstein. (She'll be coming directly from Washington, DC, where she'll take part in a 50th commemoration of the March on Washington by slipping into the shoes of the great



Marian Anderson.) There won't be any smoothies this time, but the music will be fresh and light. (Marke B.)

Fri/9, \$15-\$115
Davies Symphony Hall
201 Van Ness, SF.
(415) 864-6000
www.sfsymphony.org

☪ GLASS CANDY

The synth-heavy, electro-punk group that is Glass Candy returns to San Francisco this weekend, fresh off a jarring slot at that oh-so-hip Pitchfork Music Festival. The broader crowds still, after all these years, seem not quite sure what to make of the amorphous, experimental, and ever-evolving duo. And that's precisely what keeps it interesting. Producer Johnny Jewel (also of Chromatics, and co-owner of dance label Italians Do It Better) and casual, Nico-esque vocalist Ida No have been doing this whole Glass Candy gig since '96, yet each tour, each new release (2003's *Love Love Love*, 2007's *B/E/A/T/B/O/X*) brings some different flavor of stimulating Italo-disco glitter cut with speed



and Kraut. This is also why those who've fallen in line behind the duo have long been itching for a new record, the promised *Body Work*, which is purportedly coming out soon, after a teaser single of "Halloween" released on Oct. 31, 2011. (Savage)
With Omar Perez, Stanley Frank, Bus Station John
9pm, \$20
Mezzanine
444 Jessie, SF
(415) 625-8800
www.mezzaninesf.com

SATURDAY 8/10

PISTAHAN PARADE AND FESTIVAL

The Bay Area is home to a robust Filipino American population, which means Filipino American Arts Exposition's annual Pistahan Parade and Festival — now in its 20th year — offers authentic tastes, sounds, and sights for all who attend. Highlights include the energetic parade (today, 11am, begins at Civic Center and ends near Yerba Buena Gardens), which offers prizes for the best costume, best choreography, and best overall contingent.



Plus: a Culinary Pavilion (whose adobo will conquer the competition? Who will gobble the most balut?); a Martial Arts Pavilion (with kids battling it out for stick-fighting supremacy); and a generous array of entertainment on multiple stages, including youth dance crews, traditional dance and music performances, comedian Rex Navarette, and a pair of reality stars (*X Factor Philippines* winner KZ Tandingan, and *American Idol* semi-finalist Jordan Segundo). (Eddy)

Through Sun/11, 11am-5pm, free
Yerba Buena Gardens
Mission at Third St, SF
www.pistahan.net

CHEECH AND CHONG

"Dave's not here man!" But the original dynamic duo of dope, Cheech and Chong, is indeed going to be in the city tonight to light up the comedy scene in the way that only it can do. Once again bringing their marijuana-laced humor and stoned stage show to their fans around the world, Cheech

KING KONG VS GODZILLA SEE SUNDAY/11



Marin and Tommy Chong may be older, but the humor of their act remains ageless. The two pontiffs of pot recently released an animated film, using clips from many of their records and skits — here's your chance to relive those classic bits live (and high) in person — get your tickets now before they all go up in



smoke! (Sean McCourt)
7:30pm, \$35-\$79.50
America's Cup Pavilion
Piers 27/29, SF
www.livenation.com

KING TUFF

King Tuff, the man, the myth, the guy with the "sun medallion" is coming along with his pals and bandmates to play at Brick and

Mortar Music Hall the day before his Outside Lands performance. Mixing glam and garage rock,



King Tuff crafts music that makes you want to shuffle on the dance floor. He's come into success with career milestones such as being added to the lineup at OSL — he's usually known for playing smaller fests like Burger Record's Burgerama and 1-2-3-4 Go! Records' Go! Go! Fest. The artist has also reached #8 in Billboard's Heatseeker Albums with *Was Dead*, after its late May reissue on Burger Records. In short, come see this animal before it disappears into the vast expanse known as Golden Gate Park (for Outside Lands, duh)! (Erin Dage)
With the Men, Twin Peaks
10pm, \$20

Brick and Mortar Music Hall
1710 Mission, SF
(415) 371-1631
www.brickandmortarmusic.com

SUNDAY 8/11

KING KONG VS GODZILLA

With *Pacific Rim* still hanging in there at the box office, what better time than now to revisit one of the original massive monster mash ups? As part of Will Viharo's awesome "Thrillville" series of film events, August Ragone — award-winning author of *Eiji Tsuburaya: Master of Monsters*, which looked at the life of the Japanese special effects legend — will host *King Kong vs Godzilla*, the 1962 romp that pitted the two titanic creatures against each other in a no-holds-barred, city-smashing smackdown. Hear about the making of the movie, see behind the scenes photos, then grab some beers and get ready to rumble! (McCourt)

6pm, \$6
New Parkway
474 24th St., Oakl.
www.thenewparkway.com

TUESDAY 8/13

JEFF ROSENSTOCK OF BOMB THE MUSIC INDUSTRY!

Blistering, honest punk rock from a man and his laptop: Jeff Rosenstock manages to take the stripped-down guitar and computer layout of a minimal Beck



set and flip it on its ear with DIY punk rockness. Doing so, he creates unexpectedly intricate, yet rambling, song structures. Basically, he's a room-galvanizing force of singalongs, like with the track "Amen" from his new album *I Look Like Shit*, which asks "So what's the difference if the bombs fall from the sky? So what's the difference if you like being alive?" Rosenstock, who previously sung about an unending purgatory of watered-down all-ages shows clashing with his dreams of maturing as a musician, will be playing with label-mates Dog Party, teenage sisters representing the age bracket of most of Rosenstock's fans. Also that guy from Andrew Jackson Jihad whom everyone's always talking about (Sean Bonnette) and Hard Girls, who write songs about the movie *Major Payne*. (Ilan Moskowitz)

8:30pm, \$10
Bottom of the Hill
1233 17th Street, SF
(415) 626-4455
www.bottomofthehill.com **SFBG**

The Guardian listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event, a brief description of the event, date and time, venue name, street address (listing cross streets only isn't sufficient), city, telephone number readers can call for more information, telephone number for media, and admission costs. Send information to Listings, the Guardian, 225 Bush, 17th Fl., SF, CA 94105; or e-mail (paste press release into e-mail body — no attachments, please) to lists@sfbg.com. Digital photos may be submitted in jpeg format; the image must be at least 240 dpi and four inches by six inches in size. We regret we cannot accept listings over the phone.



BY EMILY SAVAGE
emilysavage@sfbg.com

TOFU AND WHISKEY Paige & the Thousand is the new solo project from singer-songwriter Lindsay Paige Garfield. Or wait, she has also gone by just Lindsay Garfield professionally, as with her former seven-piece indie-folk group Or, the Whale. But what's in a name?

"I kind of didn't realize how confusing it was going to be when I decided to name my band after my middle name. But I just thought it sounded better than Lindsay & the Thousand," Garfield says. "And I really wanted to use '& the Thousand.' She jerkily adds that I may call her whatever I like.

The thousand part of the band name is a literary reference from one of her favorite books, *Watership Down*, a 1972 adventure novel about rabbits forced from their farm because their farmer is trying to kill them, and the journey they undertake. (It's an allegory about struggle against tyranny and the corporate state.) For her part, Garfield says she doesn't personally identify with that narrative, but it brings to mind her Jewish vaudeville ancestors and relatives who emigrated to the States from Eastern Europe. And she wanted to honor their memory and struggles with her new music.

The sound she's been working on as Paige & the Thousand has roots similar to Or, the Whale but also travels to different offshoots of twangy folk, country, and Americana, even dipping into Celtic traditions, and shows similar chord progressions to her own rich history of Jewish music, which she long ago sang in synagogue choir as a child.

That "& the Thousand" also refers to "all the people that guided me along my musical path, believed in me, supported me."

Garfield, who lives in Pacific Heights after half a decade in the Mission, tapped into that support for her debut EP, *We Are Now The Times*, which she self-released late last year. She wrote the songs for it solo, usually coming up with lyrics based on literary or cinematic references, made-up tales, or true-to-life villains, but recorded the EP in a highly collaborative, two-part process. While working on the basic tracks at Magnolia Records in Novato with engineer Jeremy D'Antonio, she enlisted friends from Or, the Whale to

come in and layer additional instrumental sparkle. That included bassist Sean Barnett, and Dan Luehring who played drums, along with a handful more.



She then sent the tracks down to LA's Zeitgeist Studios, to her cousin Mike Feingold, who is also in Erika Badu's band. Long working with R&B artists, Feingold's first Americana record was Garfield's EP. "I sang at his Bar Mitzvah, that's the last time we worked together," she says.

Feingold's fingerprints are all over *We Are Now The Times*, with production, and with a variety of instruments including baritone guitar and tuba. And he solicited the help of his friends Blake Mills

(Band of Horses, Norah Jones) and pianist Patrick Warren (Bob Dylan), along with a musician in New Orleans playing pedal steel, and another friend from Boston on banjo and mandolin.

So the recording of this four-song EP was indeed a national group effort, but the songs at the core of it began with Garfield, alone in her room.

The album closer, twinkling piano ballad "Let's Descend," with which you picture barefoot dancing in the dewy summer grass at midnight, was written about a German film called *Wings of Desire*. It's one of Garfield's favorite flicks, which is in turn based on the poetry of Peter Handke. It seems the album title, *We Are Now The Times*, is also taken from dialogue in *Wings of Desire*. And she even got permission from the director's publishing company in Germany to license some dialogue from the film in the song.

So she's inspired by films and novels, but also the story-song custom inherit in classic folk music. "I'm not a traditionalist, but I do like the idea of telling stories," she says.

The best example of that on the EP is the made-up story of "Billy's Blues," a travelin' country-hooked blues ditty. "I just wanted to write like, a Bobbie Gentry, '60s rhythm and blues kind of song, because I really love that stuff," adding, "I'm definitely working on a bunch of songs that are in that vein now."

The album opener, "Baby It's Time," is a more personal tale about a breakup, a relationship gone sour. On the upbeat countrified track, Garfield sings oh-so-sweetly, "Baby, baby, it's time/time for you to say you're mine/baby, baby it's time/say you want me/and if you don't just let me go."

The backstory on plucky "Play the Martyr" most surprised me, and then required a fresh-eared listening. It's about a cocaine-addicted former boss in the restaurant industry (an industry in which Garfield still happily works, without the asshole). He was a sadistic megalomaniac — a "complete monster" she says — who chased

her down and singled her out with his rage. One day she'd had it and quit, so affected by the entire experience that she wrote a song about it. Now go back and listen to that track again.

Music is clearly her release. The Boston native has been writing songs since grade school, but got serious about it in college, while in the music program at the University of Miami. She was endlessly inspired by all the music geeks surrounding her there. Though, she eventually moved out to San Francisco in 2002, with the hopes of working in the music industry here, but quickly realized she'd rather be playing the music. So she started a band and began playing little coffeehouse shows. "It taught me about how to treat people [in bands], being good to people who are inspired enough to play my music with me." She collected experiences, got better, and formed new acts.

She met Alex Robins from Or, the Whale in the mid-aughts through Craigslist. "At that point I was really ready to do something more collaborative," she says. The seven-piece country collective eventually saw midlevel success, playing shows with groups like Fleet Foxes, the Dodos, and Two Gallants, and performing on *Good Morning America*. But with seven people, comes seven different needs and ideas. People needed to agree on songs, which made it difficult. And eventually, members wanted to move on, have children, expand.

So all those experiences led Garfield to where she is now: Paige & the Thousand. "Creatively, I wanted it to have fewer boundaries, I wanted to be able to play songs I liked and not have anyone tell me that I couldn't."

Paige & the Thousand plays Awaken Café this weekend with fellow ampersand-lovers Robb Benson & the Shelk, EarlyBizrd & the Bees. Fri/9, 8pm, \$7. Awaken Café, 1429 Broadway, Oakl. www.awakencafe.com.

ICKY BOYFRIENDS

Ew, gross, Icky Boyfriends are back. JK, each successive grave-rise from

the trashy '90s-born Bay Area "noisefuck" band is worth mentioning, because the local band is just that entertaining live. To get the full lo-fi freakout inherent in the Icky Boyfriends experience, listen to 2005's 61-track career retrospective *A Love Obscene*, which features tracks such as "Burrito," "Passion Assassin," "Kids in Fresno," and "King of Zeitgeist." You might also



note the band features current Hemlock booker/guitarist-singer of Hank IV, Anthony Bedard, on drums. Also, I've recently uncovered the fact that Bedard and burlesque legend Dixie Evans once went on the talk show *Maury*, for the episode "My Sexy Lover Is My Complete Opposite." YouTube it, immediately. With Wet Illustrated, Violent Change. Thu/8, 9pm, \$8. Eagle Tavern, 3981 12th St., SF. www.sf-eagle.com. Rotfest IV with 3 Stoned Men, Cameltoe, UKE Band. Sat/10, 5pm, \$10. Hemlock Tavern, 1131 Polk, SF. www.hemlocktavern.com.

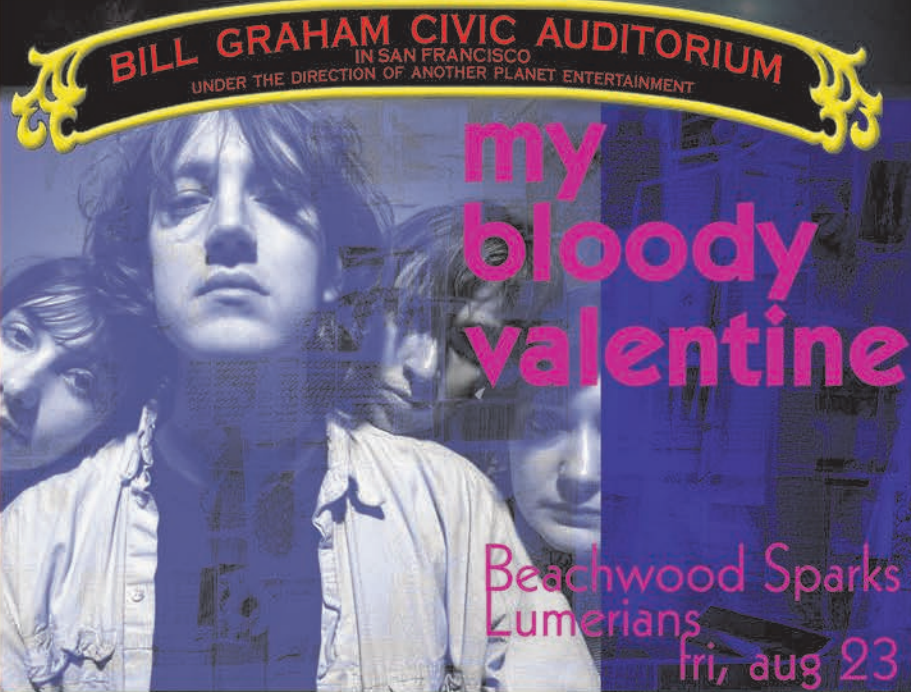
SAN CISCO

Too-cute Australian quartet San Cisco is riding on a wave of bubblegum indie-pop and garage guitar hooks, with comparisons to Vampire Weekend, new Bible of Teendom single "Awkward" off its



self-titled debut LP, and a cover of Daft Punk's "Get Lucky." And then there's swinging pop track "Fred Astaire" outfitted with the cherry red-lipped and pompadoured retro dance hall video you might expect. Abandon hope of true grit all ye who enter here, because this particular track is pure Velveeta cheese, and it tastes great between two slices of soda bread. With Smallpools. Mon/12, 8pm, \$15. Slim's, 333 11th St., SF. www.slimssf.com. **SFBG**

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MUSIC OUTSIDE LANDS



BY HILLARY SMITH
arts@sfbg.com

MUSIC Unless you've been living under a gemstone, you know that Outside Lands is this weekend, Fri/9-Sun/11 in Golden Gate Park (www.sfoutsidelands.com). And Paul McCartney, Red Hot Chili Peppers, Nine Inch Nails, and Phoenix are headlining, but there are a great many smaller acts filling up those days as well.

These Q&As were compiled from an ongoing interview series with the other bands — a few groups you should check out at the fest. To see the full interviews and our post-show coverage of the event, visit SFBG.com/Noise.

MIDI MATILDA

Fri/9, 12:45pm, Twin Peaks Stage

SF Bay Guardian *What was the last great live show you went to?*

Skyler Kilborn of Midi Matilda In Sacramento at a place called Ace of Spades we saw Gold Fields, it was really awesome. I think the crowd was engaged the entire time. They got off stage, danced around, got on the bar and kicked over somebody's drink.
Logan Grime of Midi Matilda We've done a number of shows with guys from Capital Cities, it's awesome to see how they've progressed over time, how much bigger their following has become. It was inspiring to see them.

SFBG *What separates your performances from that of other artists?*

Logan Grime A lot of people tell us they really enjoy the energy we bring to the stage. Our show has a lot of electronic elements to it; we don't have people playing on stage. We both love to DJ and just make it a unique experience that's different from a lot of the things we've seen. We're trying to push it in a new direction. We're not DJs, or a full live

Pre-park quickies

..... Spitballing with Outside Lands artists

band either. We're trying something new and it's working out so far.

SFBG *Are you guys looking forward to Outside Lands, are there any artists you're definitely not going to miss?*

Logan Grime The lineup this year is pretty amazing compared to some of the other years. This year's strong in every day's lineup. I know that no matter what I will not miss Paul McCartney. I'm excited to see so many bands.

Skyler Kilborn I've been fantasizing about playing the festival since the first time I went in 2009. A group I actually love is Vampire Weekend. I have not seen them perform but I've listened to their music quite a bit and would love to see how they do it.

WAVVES

Fri/9, 6:15pm, Panhandle Stage

SF Bay Guardian *What was the last thing you did just to mess with someone?*
Nathan Williams of Wavves I put my drummer's phone number on my Twitter.

SFBG *What was one of the most bizarre experiences you have ever had while under the influence (of anything), why was it so odd?*

Stephen Pope of Wavves The first time I ever did mushrooms when I was a teenager, my friends and I broke onto a train bridge that ran across the Mississippi River between Memphis, Tenn. and Arkansas. We brought road flares and Roman candles, dangled off the edge, and had a fireworks party a few hundred feet above the river. When the mushrooms really started to take effect I got a little nervous about dangling off the side of the bridge, and

FROM LEFT: WAVVES, MIDI MATILDA, AND THE EASY LEAVES WAVVES PHOTO BY CAT ROIF; MIDI MATILDA PHOTO BY DOVE SHORE; THE EASY LEAVES PHOTO BY MIKE SHERWOOD

climbed through the train stopped on the tracks to get to a more stable part. As I was climbing through the train, it started moving suddenly and I was carried a few hundred yards down the track standing between the two rail cars while tripping. I finally jumped and luckily didn't fall to my death or get crushed by the train.

SFBG *What was the last song you wrote about?*

Nathan Williams Dying.
Stephen Pope How everyday life brings about extreme anxiety and how I always think I'm dying of something. Geez.

SFBG *Who's your musical guy crush?*

Nathan Williams Gunplay.
Stephen Pope Weird Al x 1,000.

YOUTH LAGOON

Sat/10, 3:40pm, Twin Peaks stage

SFBG *What's the best concert you have ever been to and why?*
Trevor Powers aka Youth Lagoon Art Garfunkel — it was my first concert and I was a little boy with an afro.

SFBG *Could you talk a little bit about the meaning of your song "Pelican Man"?*
Trevor Powers Pelicans have a lot of history for spiritual significance. There are legends that say when a pelican's babies are starving, the mother will stab her own breast with her beak to draw blood that her children can then drink. She'll bleed out so her babies can drink her up, giving her life for theirs. A sacrifice similar to that of Jesus. Lyrically, that idea is contrasted with one of murder and serial killing. Violence out of ultimate love juxtaposed with violence out of complete hate.

SFBG *Are there any artists at Outside Lands you're looking forward to seeing?*

Trevor Powers I'm actually not sure who is playing so I'll have to look up the schedule tonight and start getting my planning on. I will wear my new camouflage jumpsuit.

EASY LEAVES

Sun/11, 12pm, Sutro stage

SFBG *What's the best show you've ever been to?*

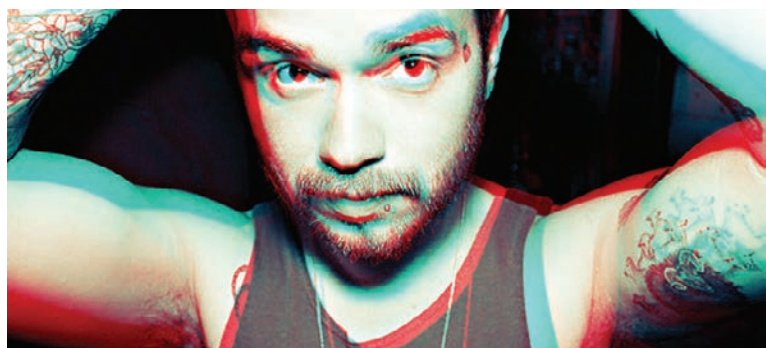
Sage Fifield of the Easy Leaves I'm just going to reach to something relatively recent within the last few years. I went to an Avett Brothers show in South Carolina, it was not too many years after Kevin and I started playing. We got tickets and went to it. It was one of those shows where you're transfixed by the performance itself, just the energy of it. The energy was just hot the whole night, I just literally stood almost in one spot the entire show. I think they're great.

SFBG *Favorite song to perform live, cover or otherwise?*

Sage Fifield Right now I've really been enjoying playing some of our more traditional country-type tunes like one that jumps to mind is called "Since You've Gone," it's not on any albums. It's a really straightforward country song. We almost always play it. When you play a song that much it almost becomes more than muscle memory, almost like the song plays itself. When that happens you can really relax into it in a way. For me "Get Down" got to that point. Of course, after saying this I'll probably totally blow off the bridge.

SFBG *Any groups you're for sure not going to miss at Outside Lands?*

Kevin Carducci of the Easy Leaves We're so bummed we can't go on Saturday because we have a wedding that whole day. At the top of the list for Sunday is Hall and Oats and Willie Nelson. **SFBG**



Hello Sailor

BY MARKE B.
marke@sfbg.com

SUPER EGO A “yacht” sounds like something I spit up after huffing too much Air Wick Crisp Linen Room Freshener, but apparently it’s that boat from the Duran Duran “Rio” video? And America’s Cup isn’t a Simon Cowell-produced fantasy half-naked athletic protectivegear “talent” contest? Harumph. Well, at least we get a party out of it. In all the boat-race branding hysteria, the people at Puma are pulling together two months of neat, yuppie-free lineups of daytime and evening parties at its America’s Cup **Puma Yard** temporary space at Pier 27. Hip-hop queen **Jeanine Da Feen** on Thu/8, **Dub Mission’s** J-Boogie and Sep on Sat/10, **Sweater Funk** on Sun/11, etc. — all the way through September. Check this thing out: www.pumayardsf.com.

‘CUBIC LUST’

You know, us nightlife folks aren’t just stunningly pretty faces, here for you to pump full of drugs and good music and then have your way with us, please! Some of us also write books. (Those are like blogs without Google AdSense). Revered DJ Gavin Hardkiss has written a steamy erotic volume about partying in Hong Kong entitled *Cubic Lust*, and will be reading from it and spinning records at the long-running Qoöl Happy Hour, now at Harlot. Wed/7, 6pm-10pm, free. Harlot, 46 Minna, SF. www.cubiclust.com

SKRATCHPAD 10-YEAR ANNIVERSARY BATTLE

Hot hip-hop vinyl on the decks, four nimble-fingered finalists from up and down the West Coast, a slew of nice gear to the winner, and enough turntable pyrotechnics to heat your summer — hey, all that scratching is making me itch. Johnny Krush hosts, with special guests Teeko, Derrick D, Genie G, DJ Pone, and more.

Thu/8, 9pm-1am, free. Neck of the Woods, 406 Clement, SF. www.skratchpadworldwide.com

METRO AREA

Brooklyn-based duo Morgan Geist and Darshan Jesrani, known as Metro Area, traffic in recombinant house textures and live improvisation, building new grooves out of the classic, funky dance floor samples, sounds, and feelings rattling around in the back of your mind. Opening: Christina Chatfield, one of our most exciting techno talents, also performing live.

Fri/9, 9pm-4am, \$10–\$20. Mighty, 119 Utah, SF. www.mighty119.com

DANNY KRIVIT

One of the true masters — and one of my all-time faves, natch. You probably know Mr. Krivit as one-third of the NYC Body and Soul consortium, a DJ unafraid to indulge in the deep-jazz side of house, providing a colorful canvas for complex footwork. Disco and Latin grooves are on the palette, too, as well as some surprising applications of Detroit techno.

Sat/10, 10pm-4am, \$10. Mighty, 119 Utah, SF. www.mighty119.com

DICK SLAP

A gaggle of freaky-sexy gays — a gaygle, even — will descend upon the Eagle (fast becoming a nightlife go-to beyond its legendary Sunday Beer Bust and Thursday Night Live) for a night of frenzied, furry fun. It’s all courtesy of Portland’s cute DJ Nark and his raucous Dick Slap crew, but local DJs P-Play and Robert Jeffrey will hit you upside, too.

Sat/10, 9pm, \$5. SF Eagle, 398 12th St., SF. dickslaplife.tumblr.com

SUNSET BOAT PARTY

All aboard for this Sunset party crew annual tradition — this time featuring Toronto’s awesome Stuart Li, aka Basic Soul Unit, who’ll rock us with sparkling house grooves, with jackmaster Sean Hernandez, aka Chicago Skyway, warming up.

Sun/11, 5pm-11pm, \$55. San Francisco Spirit, Pier 3, SF. www.tinyurl.com/sunsetboat2013 **SFBG**

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THU AUG 8 8PM \$7	HEADBOGGLE Marielle Jakobsens (Date Palms), Goodwillsmith (Chicago), Black Hat
FRI AUG 9 9:30PM \$7	BURNT ONES The Hussy, POW!
SAT AUG 10 5PM \$10	ROTTEST IV with 3 Stoned Men, Icky Boyfriends, Cameltoe, UKE Band, Junior Executives, Pineapple Princess, We Could Be Friends, The Peddlers
SUN AUG 11 EARLY 6PM \$8	Subliminal SF: MOSES (ex-High on Fire, Strychnine), Bottom Feeder (Copenhagen), Ladybird (AZ), Uzala, BBQ at 4pm, show at 6
MON AUG 12 8:30PM \$6	HORNSS Wounded Giant (Seattle), The Pilgrim (Baltimore)
TUE AUG 13 8:30PM \$6	ZEBROIDS Dirty Few, Scrapper
WED AUG 14 8PM \$6	SEX SNOBS Buildings (Minneapolis), Hawks (Atlanta)
THU AUG 15 8:30PM \$7	Alcoholocaust presents: USELESS CHILDREN (AUS), Dream Decay (Seattle), Vibrating Antennas (membs. Sabertooth Zombie)
FRI AUG 16 9:30PM \$7	ENGLISH SINGLES The Rantouls, TBA
SAT AUG 17 9PM \$12	EVANGELISTA (w/Carla Bozulich), Jackie O Motherfucker, Badwater Bob

UPCOMING: Surf Club, Hibou, DJ Craft Spells, Happy Tears Comedy Show w/Cameron Vanini, Origami Ghosts, Windham Flat, Sutekh Hexen, Blue Sabbath Black Cheer (Seattle), The Spyrals

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WEDNESDAY 7

ROCK

Bottom of the Hill: Nothington, Masked Intruder, Elway, Sam Russo, 9 p.m., \$10-\$12.
DNA Lounge: White Wizzard, Hysteria, Midnight Chaser, 8 p.m., \$10-\$13.
El Rio: Andalusia Rose, Magic Fight, Zigzbera, 8th Grader, 8 p.m., \$5.
Hotel Utah: Chris von Sneidern, Northern Son, Lannie Flowers, The Last Out, 7:30 p.m., \$10.
Rickshaw Stop: White Fence, Jessica Pratt, Jonathan Rado, 8 p.m., \$12.

DANCE

Cat Club: "Bondage A Go Go," 9:30 p.m., \$5-\$10.
F8: "Housepitality," 9 p.m., \$5-\$10.

Q Bar: "Booty Call," 9 p.m., \$3.

ACOUSTIC

Brick & Mortar Music Hall: Mountain Standard Time, 6 p.m., free.
Cafe Divine: Craig Ventresco & Meredith Axelrod, 7 p.m., free.
Plough & Stars: Jeanie & Chuck's Bluegrass Country Jam, 9 p.m., free.
Yoshi's San Francisco: Don Ross, 8 p.m., \$21-\$25.

JAZZ

Amnesia: Gaucho, Eric Garland's Jazz Session, Amnesiacs, 7 p.m., free.

INTERNATIONAL

Bissap Baobab: Timba Dance Party, 10 p.m., \$5.
Boom Boom Room: Cha-Ching, 9 p.m., \$5.

Brick & Mortar Music Hall: Garifuna Collective, 9 p.m., \$15-\$18.

BLUES

Biscuits and Blues: Samuel James & Kevin So, 8 & 10 p.m., \$15.

SOUL

Cellar: "Color Me Badd," 5-9 p.m.
Royal Cuckoo: Freddie Hughes & Chris Burns, 7:30 p.m., free.

THURSDAY 8

ROCK

California Academy of Sciences: Outside Lands
NightLife: Growlers, Houndmouth, 6 p.m., \$12

S.F. Eagle: Icky Boyfriends, Wet Illustrated, Violent Change, 9 p.m., \$8.
Hotel Utah: French Boutik, Preoccupied Pipers, Hope Chest, Corner Laughers, 7:30 p.m., \$10.
Knockout: Glitter Wizard, Creepers, Wild Honey, 10 p.m., \$7.
Rickshaw Stop: Smallpools, Savoir Adore, Cloud Control, 9 p.m., \$12-\$14.

DANCE

Cat Club: "All '80s Thursdays," 9 p.m., \$6.
DNA Lounge: "8bitSF," 9 p.m., \$8-\$11.
Elbo Room: "Afrolicious," 9:30 p.m., \$5-\$7.
EndUp: EDMSF Thursdays, 10 p.m., \$10.
Madrone Art Bar: "Night Fever," 9 p.m.
Mezzanine: "Fools in the Night," 9 p.m., \$10-\$15.
Vessel: "Base," 10 p.m., \$5-\$10.

ACOUSTIC

Boom Boom Room: Antoine Dufour, Craig D'Andrea, Adrian Bellue, 9:30 p.m., \$10.
Cafe Du Nord: Goodnight, Texas; Fox & Woman; Vandella, 8 p.m., \$10.
Plough & Stars: Emperor Norton Céilí Band, 9 p.m.
Thee Parkside: Chris Shiflett & The Dead Peasants, Rod Melancon, 9 p.m., \$10.

JAZZ

Chapel: Ralph Carney's Serious Jass Project, 8:30 p.m., free.
Feinstein's at the Nikko: Ariana Savalas, 8 p.m.
Royal Cuckoo: Chris Siebert, 7:30 p.m., free.
Savanna Jazz Club: Eddy Ramirez, 7:30 p.m., \$5.

INTERNATIONAL

Bissap Baobab: "Pa'Lante!," w/ Juan G, El Kool



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MUSIC LISTINGS

Kyle, Mr. Lucky, 10 p.m., \$5.
Yoshi's San Francisco: Gypsy Allstars, 8 p.m., \$26-\$30.

BLUES

50 Mason Social House: Bill Phillippe, 5:30 p.m., free.
Biscuits and Blues: Dave Keller & Kevin So, Aug. 8-9, 7:45 & 10 p.m., \$20.

COUNTRY

Bottom of the Hill: Goddamn Gallows, Calamity Cubes, Kountry Kittens, 9 p.m., \$10-\$12.

EXPERIMENTAL

Hemlock Tavern: Headboggle, Marielle Jakobsons, Good Willsmith, 8 p.m., \$7.

FRIDAY 9

ROCK

50 Mason Social House: Black Crystal Wolf Kids, Electric Sheep, Thrillouette, 9 p.m., \$10.
Bottom of the Hill: Daikon, Worth Taking, Upstairs Downstairs, 9:30 p.m., \$10.
Brick & Mortar Music Hall: North American Scum; Tall Fires; 8 p.m., \$10.
Hemlock Tavern: Burnt Ones, The Hussy, POW!, 9:30 p.m., \$7.
Hotel Utah: Stormy Strong, Relatives, Agony Aunts, 7:30 p.m., \$10.
Milk Bar: Dirty Ghosts, Tambo Rays, 8 p.m., \$5.

DANCE

1015 Folsom: Alice Glass, Jupiter Keyes, Sango, Marco de la Vega, 10 p.m., \$17.50 advance.

Amnesia: "Indie Slash," 10 p.m., \$5.
Elbo Room: "Last Nite: A 2000s Indie Dance Party," 10 p.m., \$5-\$10.
Lookout: "HYSL," 9 p.m., \$3.
Mezzanine: Glass Candy, 9 p.m., \$20.
Mighty: "As You Like It + No Way Back," 9 p.m., \$10-\$20.
Public Works: Troy Pierce, Lazaro Casanova, Dax Lee, Atish, 9 p.m., \$10-\$20.
Temple: "Trap City: Summer Gold," 10 p.m., \$15-\$25.

ACOUSTIC

Plough & Stars: GoldDiggers, Josephine Johnson, 9 p.m.
Slim's: Trespassers, Emily Bonn & The Vivants, Muddy Roses, Shani Chabansky, 9 p.m., \$15.
Thee Parkside: Whiskey Shivers, Wild Child, Grow & Twine, 9 p.m., \$10.

JAZZ

Center for New Music: Glass Brick Boulevard, 7:30 p.m., \$10-\$15.
Royal Cuckoo: Jules Broussard, 7:30 p.m., free.
Savanna Jazz Club: Jim Butler Quartet, 7:30 p.m., \$8.

BLUES

Biscuits and Blues: Dave Keller & Kevin So, Aug. 8-9, 7:45 & 10 p.m., \$20.
Boom Boom Room: Bill Phillippe, 6 p.m., free.

SOUL

Cafe Du Nord: Inciters, French Boutik, Slippery Slope, 9:30 p.m., \$10.
El Rio: Friday Live: Queer Oldies Soul Review, 10 p.m., free.
Madrone Art Bar: "Yo Momma: M.O.M. Weekend Edition," 9 p.m., \$5.

SATURDAY 10

ROCK

Bender's: Rum Rebellion, Absinthe Rose, Pot House Shindies, 10 p.m., \$5.
Bottom of the Hill: Tomihira, Space Waves, In Letter Form, 9:30 p.m., \$10.
Cafe Du Nord: Igor & Red Elvices, 9:30 p.m., \$20.
Chapel: MarchFourth Marching Band, 9 p.m., \$20-\$25.
El Rio: Burn River Burn, Chris James & The Showdowns, 3 p.m., \$10.
Hemlock Tavern: 3 Stoned Men, Icky Boyfriends, Cameltoe, UKE Band, 5 p.m., \$10.
Hotel Utah: Talk Tonight, Eric Friedmann & The Lucky Rubes, Connies, 7:30 p.m., \$10.

CONTINUES ON PAGE 30 >>

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8/17 - WALRUS, ABATIS, THE DEVIL IN CALIFORNIA
8/22 - SEVRINN, JOHNNY MOX, RUNNING IN THE FOG, DJ COOLGREG
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Lab: Grayceon, Wreck & Reference, Botanist, Red Light, 9 p.m., \$5-\$8.
Milk Bar: Zodiac Death Valley, Cannons & Clouds, DJ Vin Sol, 8:30 p.m., \$5.
Slim's: Evolution, Powerage, 9 p.m., \$15.

DANCE

Amnesia: "2 Men Will Move You," 9 p.m.
Cat Club: "Club Gossip: Madonna vs. Tears for Fears," 9 p.m., \$5-\$8.
DNA Lounge: "Bootie S.F.," 9 p.m., \$10-\$15.
S.F. Eagle: "Dark Days," 3 p.m.; "Sadistic Saturdays," 10 p.m., free.
Knockout: "Galaxy Radio," 9 p.m., \$3.
Madrone Art Bar: "Music Video Night," 10 p.m., \$5.
Mighty: "Salted," 10 p.m., \$10 advance.

Monarch: "Lights Down Low," 10 p.m., \$10-\$15.
Public Works: Plump DJs, Krafty Kuts, 10 p.m., \$17.50-\$20.
Rickshaw Stop: "Cockblock," 10 p.m., \$5-\$10.

HIP-HOP

111 Minna Gallery: "Back to the '90s," 9:30 p.m., \$10.

ACOUSTIC

Atlas Cafe: Craig Ventresco & Meredith Axelrod, 4-6 p.m., free.
Plough & Stars: Max's Midnight Kitchen, 9 p.m.
Riptide: Trainwreck Riders, 9 p.m., free.

JAZZ

Biscuits and Blues: Lavay Smith & Her Red Hot Skillet Lickers, 7:30 & 10 p.m., \$20.

Royal Cuckoo: Steve Lucky & Carmen Getit, 7:30 p.m., free.
Savanna Jazz Club: Jim Butler Quartet, Aug. 9-10, 7:30 p.m., \$8.

INTERNATIONAL

1015 Folsom: "Pura," 9 p.m., \$20.
Center for New Music: Zoco Ensemble, 7:30 p.m., \$10-\$15.
Elbo Room: "Tormenta Tropical," 10 p.m., \$5-\$10.
Little Baobab: "Paris-Dakar African Mix Coupe Decale," 10 p.m.
Public Works: "Non Stop Bhangra," 9 p.m., \$10-\$15.
Yoshi's San Francisco: Wil Campa y Su Gran Union, 8 & 10 p.m., \$21-\$25.

FUNK

Boom Boom Room: Eddie Roberts' West Coast Sounds, 9:30 p.m., \$20-\$25.

SUNDAY 11

ROCK

Cafe Du Nord: Elliot Schneider, Silke Berlinn & The Addictions, 7:30 p.m., \$12.
Hemlock Tavern: Moses, Bottom Feeder, Ladybird, Uzala, 4 p.m., \$8.

DANCE

Elbo Room: "Dub Mission," 9 p.m., \$6.
F8: "Stamina Sundays," 10 p.m., free.
Knockout: "Sweater Funk," 10 p.m., free.
Lookout: "Jock," Sundays, 3-8 p.m., \$2.
Otis: "What's the Werd?," 9 p.m., \$5
Temple: "Sunset Arcade," 7 p.m., \$5.

ACOUSTIC

Hotel Utah: Adam Zwig, Adam Marsland, 8 p.m., \$8-\$10.
Plough & Stars: Seisiún, 9 p.m.

JAZZ

Amnesia: Slim Jenkins, 9 p.m., \$7-\$10.
Revolution Cafe: Jazz Revolution, 4 p.m.
Royal Cuckoo: Lavay Smith & Chris Siebert, 7:30 p.m., free.
Savanna Jazz Club: Benn Bacot, 7 p.m., \$5.
Yoshi's San Francisco: Rondi Charleston, 7 p.m., \$20.

INTERNATIONAL

Bissap Baobab: "Brazil & Beyond," 6:30 p.m., free.

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Images (clockwise from top left): Photograph by Adrian Arias; photograph by Dawn Heumann; photographs by Justine Highsmith; photograph by Marissa Sonkin; © FAMSF

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BLUES

Biscuits and Blues: Eddie Neon, 7 & 9 p.m., \$15.
Revolution Cafe: HowellDevine, 8:30 p.m.

COUNTRY

Tupelo: "Twang Sunday," 4 p.m., free.

MONDAY 12

ROCK

DNA Lounge: Davey Suicide, The Bunny The Bear, 7 p.m., \$10-\$13.
Elbo Room: Black Irish Texas, Tiger Honey Pot, Sweetwater Black, 9 p.m., \$7.
Hemlock Tavern: Hornss, Wounded Giant, Pilgrim, 6 p.m., \$6.
Make-Out Room: Jonathan Richman with Tommy

Larkins, 7 p.m., \$15.
Slim's: San Cisco, Smallpools, 8 p.m., \$15.

DANCE

DNA Lounge: "Death Guild," 9:30 p.m., \$3-\$5.

SOUL

Madrone Art Bar: "M.O.M. (Motown on Mondays)," 8 p.m., free.

TUESDAY 13

ROCK

Bottom of the Hill: Sean Bonnette, Jeff Rosenstock, Hard Girls, Dog Party, 9 p.m., \$10.
Cafe Du Nord: Jamie N Commons, Sasha Dobson, 8 p.m., \$12.

Hemlock Tavern: Zebroids, Dirty Few, 8:30 p.m., \$6.
Hotel Utah: Mansion, Threads, Bitter Loa, 8 p.m., \$6.
Knockout: Buffalo Tooth, Obliterations, Wild Eyes, DJ Denim Yeti, 9:30 p.m., \$7.
Make-Out Room: Jonathan Richman with Tommy Larkins, 7 p.m., \$15.

DANCE

Aunt Charlie's Lounge: "High Fantasy," 10 p.m., \$2.
Monarch: "Soundpieces," 10 p.m., free-\$10.
Underground SF: "Shelter," 10 p.m., free.

ACOUSTIC

Amnesia: Split Screens, Sandy's, Assateague, 9:15 p.m., \$7. **SFBG**

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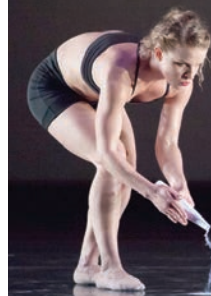
STAGE



TWO VIEWS OF TRIANGULATING EUCLID
LEFT PHOTO BY MARGO MORITZ;
RIGHT PHOTO BY RJ MUNA

Season's greetings

Three standout works, one 'Summer Sampler'



BY RITA FELCIANO
arts@sfbg.com

DANCE ODC/Dance's 2013 "Summer Sampler" was a smash. The theater was completely packed, and it looked like the entire staff was present to greet audience members on the way to their seats, glasses in hand without spilling a drop. You couldn't even get mad at latecomers, because theater director Christy Bolingbroke accommodated them so graciously. This was a party before the first performer even set foot on the Marley floor.

But it was dance that made this evening memorable. The short, tightly run program offered three smart, excellently chosen pieces, including a world premiere.

Does Kimi Okada's wildly applauded *Two if by Sea* reference Paul Revere's lanterns? Perhaps. The fact is that Okada, one of ODC's three co-founders (she also runs the ODC School), has given the company a delicious morsel of intricate give-and-take pair dancing. Jeremy Smith and Vanessa Thiessen, the latter in her final performance before retiring, engaged each other in a duet in which being a jock, a snob, and a lover are all part of a contentious relationship.

Okada clearly has one foot in vaudeville, and how welcome that gift is. *Two* started with fiery tap dancing as Smith and Thiessen went at each other like boxers in the ring. Donning soft slippers, they extended their repartees into a whole body language, throwing out challenges and teases with their hips and wildly slashing arms. Though there's no question that *Two* needs some tightening — even at the price of cutting some of Teiji Ito and Steve Reich's rich percussion scores — the work also reminded us

that humor in pure dance is very rare, because it is so difficult to pull off.

I didn't see Kate Weare's 2008 *The Light Has Not the Arms to Carry Us* when her own dancers performed it at ODC's Walking Distance Dance Festival at the end of May. As set on ODC's dancers, it confirms Weare as an intellectually challenging and fearless dance maker who repeatedly pushes her work nearly over the edge without letting it fall.

Light's two parts, a solo danced by an astounding Anne Zivolich, and a bravely rendered duet from Dennis Adams and Justin Andrews, don't connect — except, perhaps in our heads. On stage, they simply follow each other, letting us hang in uncertainty.

Alone on stage, Zivolich seemed in a relationship with the parallel rectangles of light that became like characters, imposing their presence before slipping away from her. The fierce and nuanced Zivolich portrayed somebody (or something) haunted, terrified, and finally overcome. As she kneeled, a simple bob of her head traveled down her spine into backwards crawls and slides, leaps and headstands. When she spread her legs, the slit in her white dress revealed a dark crotch only to be covered up again. This was powerful stuff, with not a wrong move to be seen.

Looking at Adams and Andrews' big, steady unisons, you search and find small differences. But when they start enacting partnering sequences, you want to see them go somewhere. They don't seem to, but you sure end up smelling the dancers' sweat.

Though it debuted in March at Yerba Buena Center for the Arts, ODC's splendid *Triangulating Euclid*, choreographed by Weare, Brenda Way, and KT Nelson, looked almost

brand new. It's not just that the ODC Theater is more intimate than YBCA's Lam Research Theater; it's also that the Mission District venue has a steep rake so that you look down at (instead of more or less straight at) the dancers. Upstage activities, for instance, acquired more prominence. Nuances and facial expressions became more visible. However, not having wing space impinged on the entrances and exits' effectiveness. The second viewing also clarified the interlocking of *Triangulation's* two parts, much the way the dancers' transparent white blouses, donned in the latter part of the program, still allowed us to see the initial section's black leotards and tights.

The piece opened with Yayoi Kambara's expansively exploring solo set to a voice-over by Karen Zukor, who restored the book on Euclid's *Elements of Geometry* and to whom the piece is dedicated. The dancers stepped in to give us choreographic images of Euclid's concepts, forming themselves into squares, triangles, diagonals, and parallels. This was living geometry that moved through its patterns with the inevitability and serendipity of a kaleidoscope.

When Kambara's single, huge *ronds de jambe* smudged Maggie Stack's carefully "drawn" chalk lines, the dance exploded into a series of highly individualized duets: lush and sensuous for Stack and Corey Brady; volatile and athletic for Adams and Kambara; and, particularly intriguing, one for Zivolich and Smith in which he seemed blind to her pleading. The number two was of primary importance to Euclid; it also is for dance. And what better way to explore its ramifications than to Schubert compositions. **SFBG**

STAGE LISTINGS

Stage listings are compiled by Guardian staff. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Felciano, and Nicole Gluckstern. Submit items for the listings at listings@sfbg.com. For complete stage listings, visit www.sfbg.com.

THEATER

OPENING

Marius Southside Theatre, Fort Mason Center, Bldg D, SF; www.generationtheatre.com. \$20-35. Opens Thu/8, 8pm. Runs Thu-Sat, 8pm; Sun, 3pm. Through Aug 25. Generation Theatre performs R. David Valayre's new English translation of Marcel Pagnol's classic about a man who dreams of traveling the seas.

ONGOING

Can You Dig It? Back Down East 14th — the 60s and Beyond Marsh San Francisco, 1062 Valencia, SF; www.themarsh.org. \$15-50. Sat, 8:30pm; Sun, 7pm. Through Aug 25. Don Reed's new show offers more stories from his colorful upbringing in East Oakland in the 1960s and '70s. More hilarious and heartfelt depictions of his exceptional parents, independent siblings, and his mostly African American but ethnically mixed working-class community — punctuated with period pop, Motown, and funk classics, to which Reed shimmies and spins with effortless grace. And of course there's more too of the expert physical comedy and charm that made long-running hits of Reed's last two solo shows, *East 14th* and *The Kipling Hotel* (both launched, like this newest, at the Marsh). *Can You Dig It?* reaches, for the most part, into the "early" early years, Reed's grammar-school days, before the events depicted in *East 14th* or *Kipling Hotel* came to pass. But in nearly two hours of material, not all of it of equal value or impact, there's inevitably some overlap and indeed some recycling. Reed, who also directs the show, may start whittling it down as the run continues. But, as is, there are at least 20 unnecessary minutes diluting the overall impact of the piece, which is thin on plot already — much more a series of albeit often very enjoyable vignettes and some painful but largely unexplored observations, wrapped up at the end in a sentimental moral that, while sincere, feels rushed and inadequate. (Avila)

God of Carnage Shelton Theater, 533 Sutter, SF; www.sheltontheater.com. \$26-38. Thu-Sat, 8pm. Through Sept 7. Shelton Theater performs Yasmina Reza's award-winning play about class and parenting.

Gold Rush! The Un-Scripted Barbary Coast Musical Un-Scripted Theater Company, 533 Sutter, Second Flr, SF; www.un-scripted.com. \$10-20. Thu-Sat, 8pm. Through Aug 24. The Un-Scripted Theater Company performs an improvised musical about gold-rush era San Francisco.

Gorgeous Hussy: An Interview With Joan Crawford Exit Theatre, 156 Eddy, SF; www.wily-westproductions.com. \$15-35. Fri/9 and Aug 15-16, 8pm. Running in repertory with *Lawfully Wedded* (below), this world premiere by Morgan Ludlow imagines a young writer's encounter with the legendary movie star.

How to Make Your Bitterness Work for You Stage Werx Theatre, 446 Valencia, SF; www.stagewerx.org. \$15-25. Mon-Tue, 8pm. Through Aug 27. Kent Underwood is a motivational speaker and self-help expert with some obvious baggage of his own in this solo play from former comedy writer and stand-up comedian Fred Raker (*It Could Have Been a Wonderful Life*). The premise, similar to that of Kurt Bodden's *Steve Seabrook: Better Than You* (ongoing at the Marsh), has the audience overlapping with participants in an Underwood seminar. Underwood, however, two years on the seminar circuit and still unable to get his book published, deviates from the script to answer texts related to a possible career breakthrough. Meanwhile, with the aid of some bullet points and illustrative slides, he explains the premise of said manuscript, "How to Make Your Bitterness Work For You," as the sad truth of his own underdog status emerges between the laugh lines. But where Bodden is careful to make his Seabrook a somewhat believable character despite the absurdity of it all (or rather, while firmly embracing the absurdity of the self-help industry itself), Raker and director Kimberly Richards put much more space between the playwright/performer and his character, which turns out to be a less



effective strategy. Verisimilitude might not have mattered much if the comic material were stronger. Unfortunately, despite the occasional zinger, much of the humor is weak or corny and the narrative (interrupted at regular intervals by an artificial tone representing the arrival of a fresh text message) too contrived to sell us on the larger story. (Avila)

Keith Moon: The Real Me Eureka Theatre, 215 Jackson, SF; www.brownpapertickets.com. \$40. Thu-Sat, 8pm; Sun, 7pm. Extended through Aug 18. Was Keith Moon the greatest rock 'n' roll drummer ever? Veteran solo performer and drum stylist Mick Berry doesn't exactly come out and say so, but his biographical play about Moon definitely makes a good case for the possibility. *Keith Moon: The Real Me*, written and performed by Berry, kicks off with a literal bang, a hi-octane cover of "Baba O'Riley," featuring Berry's exuberantly crashing cymbals layered over the iconic, rapidfire synth riff that runs throughout the song. Though the characters of the play are all portrayed by Berry — with references to all the requisite sex, drugs, and self-destruction thrown into the mix — a full band stands at the ready behind two transparent screens to flesh out the show's strongest element: the rock-and-roll. In order to channel Moon's full-throttle drumming, Berry enlisted the assistance of Frank Simes, the music director of the Who's 2012-2013 tour, while to channel Moon's freewheeling but insecure personality, he enlisted local director Bobby Weinapple. The script itself is still ragged, and a couple of key moments, particularly when Moon's car is attacked in early 1970, are presented in such a way that the context comes later, which is confusing if you don't already know the history of the incident. But if you don't mind a bit of chat with your rock concert, you'll probably find this fusion of the two intriguing. Just remember, when the nice concessions people offer you complimentary earplugs, take them. (Gluckstern)

Lawfully Wedded: Plays About Marriage Exit Theatre, 156 Eddy, SF; www.wilywestproductions.com. \$15-35. Thu/8, Sat/10, and Aug 17, 8pm. Running in repertory with *Gorgeous Hussy* (above), this world premiere "collage of scenes and stories" by Morgan Ludlow, Kirk Shimano, and Alina Trowbridge takes on marriage equality.

Oil and Water This week: Troupe Studio Space, 855 Treat, SF; www.sfmt.org. Wed/7, 7pm, free (suggested donation \$20; seating is limited so RSVP suggested at brownpapertickets.com/event/391924). Also Sat/10, 7pm, free, Community Park, East 14th and F St, Davis; and Sun/11, 4pm, free, Southside Park, Bandshell, Sixth and T St, Sacramento. After presenting 53 seasons of free theater in the parks of San Francisco (and elsewhere), the San Francisco Mime Troupe faced a financial crisis in April that threatened to shut down this season before it even started. The resultant show, funded by an influx of last-minute donations, is one cut considerably closer to the bone than in previous years: instead of one two-hour musical, it's two loosely-connected one-acts riffing on general environmentalist themes. In *Deal With the Devil*, a surprisingly sympathetic (not to mention downright hawt) Devil (Velina Brown) shows up to help an uncertain president (Rotimi Agbabiaka)

VERNON BUSH STARS AS THE TITLE CHARACTER IN BERKELEY PLAYHOUSE'S CURRENT PRODUCTION OF *THE WIZ*. PHOTO BY KEN LEVIN

former Michael Phillis (*The Bride of Death*) and director Andrew Nance for a largely wordless, but gabble-packed, family-friendly comedy that asks what Alice might find down the rabbit hole were she to tumble down it again as an octogenarian? The 60-minute play showcases the elastic features and sharp comedic instincts of both Moore (as a hilarious and heartfelt Alice, whom no one recognizes these days unless she stretches her face smooth again) and Phillis (who kicks things off with a mimed pre-curtain speech deserving of its own encore, before coming back as the now droopy-eared White Rabbit). Equally endearing are performances by Dawn Meredith Smith (as Caterpillar, Red Queen, and a rest home nurse), choreographer Rory Davis (as the Cheshire Cat), and the inimitable Joan Mankin as Alice's bored nursing-home roommate and the Mad Hatter. (Avila)

BAY AREA

A Comedy of Errors Forest Meadows Amphitheater, 890 Bella, Dominican University of California, San Rafael; www.marinshakespeare.org. \$20-37.50. Presented in repertory Fri-Sun through Sept 29; visit website for performance schedule. Marin Shakespeare Company presents a cowboy-themed spin on the Bard's classic.

No Man's Land Berkeley Repertory Theatre, Roda Theatre, 2015 Addison, Berk; www.berkeleyrep.org. \$35-135. Tue and Thu-Sat, 8pm (also Thu and Sat, 2pm; no matinee Aug 29); Wed and Sun/11, 7pm (also Aug 28, 2pm); Aug 18 and 25, 2pm. Through Aug 31. Acting legends and erstwhile X-Men Patrick Stewart and Ian McKellen star in this pre-Broadway engagement of Harold Pinter's play.

Sea of Reeds Ashby Stage, 1901 Ashby, Berk; www.shotgunplayers.org. \$20-35. Wed-Thu, 7pm; Fri-Sat, 8pm; Sun, 5pm. Through Aug 18. Although the introduction of supporting characters, musicians, and a musical score (by Marco D'Ambrosio) breaks new ground for a longtime solo artist, *Sea of Reeds* is classic Josh Kornbluth. Directed by longtime creative partner David Dower, the show features the boyish comedic persona, the intricate storytelling, and the biographical referents that have given him a loyal following over the years. Diehard fans aside, the show's cheesy, somewhat self-regarding conceit of staging "spontaneous" interactions between Kornbluth and his trainer (Beth Wilmurt) may not work with everyone. Perhaps more challenging, though, is the persistence of a less than fully examined disjunction between the political values of his parents and his own political and ethical evolution — a disjunction highlighted here in the narrative's fraught Middle Eastern setting and its vague navigation between the violence of religious zealotry and a plea for tolerance. (Avila)

The Wiz Julia Morgan Theater, 2640 College, Berk; www.berkeleyplayhouse.org. \$17-60. Wed-Thu and Sat, 7pm (also Sat, 2pm); Sun, noon and 5pm. Through Aug 25. The first time I saw the movie version of *The Wiz* with Diana Ross, Michael Jackson, Richard Pryor, and Lena Horne (among others) it pretty much blew my young, *Wizard of Oz*-loving mind, swapping funky R&B for syrupy ballads, sophisticated silver pumps in place of the familiar sequined red ones, and mean city streets and subways in place of the more bucolic surroundings of the 1939 Victor Fleming film. Unfortunately, from a certain perspective, the 1970s feel just about as dated today as the 1930s, and consequently *The Wiz* doesn't seem quite as innovative as it once did. And while there are some nods to the political climate of today made by the creative team behind the Berkeley Playhouse's production (such as a pair of almost randomly-wielded rainbow flags, and a handful of t-shirts printed with peace-and-love messages), they mostly steer clear of making any kind of overt statements, even in regards to the all black casting (now thoroughly integrated). Similarly, many of the trappings of the "seventies" have also been axed in favor of more fanciful, almost cartoonish, costuming and choreography. It's long for a children's musical, clocking in at around two-and-a-half hours, but that seems no deterrent to the plucky Wiz Kidz youth ensemble who tread the floorboards as a pack of munchkins, a band of sweatshop laborers, and a groovy bunch of glammed-up citizens of the Emerald City. Grown-up voices of special note belong to Taylor Jones as Dorothy, Nicole Julien as Aunt Em/Glinda, Amy Lizardo as Addaperle, Reggie D. White as Tin Man, and Sarah Mitchell as Evillene. (Gluckstern) **SFBG**

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ARTS + CULTURE



ARIEL MIHIC AND
STEPHAN GOYNE
(BOTTOM) ARE HELPING
ACROYOGA TAKE OFF.

BY KAREN MACKLIN
culture@sfbg.com

ON THE OM FRONT It's a Tuesday night, and AcroYoga teacher Ariel Mihic is laying on her back, her legs at 90 degrees, her feet supporting the shoulders of her upside-down teaching partner, Liz Williams. They collectively adjust a few limbs and Williams starts twirling slowly to one side, completing a maneuver called Asymmetrical Reverse Star. You can hear a small gasp from the students (including myself) who are watching the graceful duo. The move looks nearly impossible, but within five minutes, everyone is attempting it — and either high-fiving one another after nailing it, or laughing as the flier takes a dive into the arms of the base or a nearby spotter. Yes, the floors are padded.

AcroYoga, which I've been practicing for six years, is many things: an athletic pursuit, a community gathering activity, a game played between friends, and a practice of concentration and trust. It combines yoga, acrobatics, and healing arts like Thai massage, and it typically involves a base (the person on the ground), a flier (the person being held aloft by his or her hands, shoulders, or feet), and a spotter. The practice was officially created in San Francisco in 2003 by Jason Nemer and Jenny Sauer-Klein, and has since evolved into an international movement that has spread to more than 40 countries in six continents. AcroYoga communities now exist all over the world, in cities like New York, Mexico City, London, and Tel Aviv. But, says Mihic, there hasn't been a real central hub for the San Francisco AcroYoga (or "Acro") community — until now.

"Acro started in San Francisco, so you would expect this to be the Mecca," says Mihic, a passionate practitioner who trains daily to improve her strength, flexibility, and acrobatic skills. "We have a huge community here but the scene always felt a little disparate. Teachers were always teaching in separate places. AcroYogis would come to town looking for the classes and jams, and there was never a central place to send them."

Now local gymnast and martial artist Stephan Goyne is hoping to shift this. Three years ago, he opened a Jiu Jitsu studio in Japantown called Bay Jiu Jitsu. Shortly after it opened, he put an AcroYoga class on the schedule. The class attracted a lot of practitioners, and Goyne decided to add AcroYoga to his business model,



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AcroYoga flies high in SF



calling the new program Bay Acro. (The classes at Bay Acro also draw from other modern acrobatic movements like YogaSlackers, Dutch Acro, and AcroYoga Montreal.) Goyne now has three spaces for his Bay Jiu Jitsu/Acro business: Japantown, Oakland, and, most recently, the outer Mission. Because Goyne is fairly new to AcroYoga, he hired Mihic to manage the program.

Like many folks in San Francisco who watch the colorfully dressed AcroYogis and slackliners in Dolores Park on weekends, Goyne had to warm up to the idea of AcroYoga. "I hated it at first," he says with a laugh, admitting that he thought it was just for modern-day hippies. "The first month that we offered it, I sulked in the corner and

took payments and thought, 'This is kind of dumb.'"

But then, once he started studying the practice, he became hooked. He realized it had a lot in common with Jiu Jitsu: It is a living art (so it keeps evolving), it combines strength and precision, and it's a practice of mastery. One of AcroYoga's other attractions as a physical discipline is that it's accessible to folks of varying skill level and age, he says. People begin the practice in their 30s, 40s, and 50s, which is highly uncommon in traditional gymnastics. AcroYoga also reminds Goyne of his childhood love: skateboarding. "You're trying to hit this one trick, and you're all rallying each other to do it," he says, "just like in skateboarding."

Amy Buchholz, a seasoned

AcroYoga flier, says that the new spaces are pulling the community together in a much needed way. "I think it's wonderful because there are so many people doing Acro in the Bay, from Marin to the South Bay, and it's awesome to bring it all together in San Francisco," she says.

There are currently nine classes (ranging in skill level) and five open-play "jams" on the Bay Acro schedule. Though Bay Acro emphasizes training and mastery of the acrobatic aspect of practice, there are some more mellow offerings, like Acro Therapeutics class (for just relaxing and stretching) and periodic "Bodywork and Dessert" parties, featuring guided massage and local DJs. The ultimate goal, says Mihic, is to create a balanced and diverse program that can serve everyone from newbies to hardcore AcroYogis, and be a hub for both out-of-town students and visiting teachers. "But we don't do cuddle puddles at Bay Acro," adds Goyne. "It's in the contract."

At the end of the day (or a challenging foot-to-hand-to-throne-to-pop-up-into-bird-to-shoulderstand-scorpion-flow), the best part of AcroYoga practice is that it's good, clean, grown-up fun. "We all get busy with work and daily activities, and it's easy to forget how to play," says Mihic, who, when she isn't basing other AcroYogis (including small deft fliers, big muscular guys, and even her mom), is a marketing consultant for the fast-paced biotech industry. "But when we get together for Acro, we're like, 'Hey do you want to play?' It's just like an old play date when you would meet your friend on the corner of the cul de sac."

San Francisco is the perfect place for a practice like this, adds Mihic, because AcroYoga is always pushing boundaries, just like the locals here. "In Acro, if something's never been done before, it's like, 'Go try it!,'" she says. "That's the same entrepreneurial vibe that San Francisco offers in all walks of life." **SFBG**

GET YOUR ACROYOGA FIX

Official Acro Yoga site

www.acroyoga.org

Bay Acro (Japantown, Mission, Oakland)

www.bayjiujitsu.com

Athletic Playground (Emeryville)

www.athleticplayground.com

Sports Basement (San Francisco)

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Facebook Community Page

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ARTS + CULTURE ON THE CHEAP



ROB SHEFFIELD READS FROM *TURN AROUND BRIGHT EYES* AT BOOK PASSAGE SUN/11. PHOTO BY GRIFFIN LOTZ

On the Cheap listings are compiled by Guardian staff. Submit items for the listings at listings@sfbg.com. For further information on how to submit items for the listings, see Selector.

WEDNESDAY 7

David Gilbert Book Passage, 1 Ferry Bldg, SF; www.bookpassage.com. 6pm, free. The author of *& Sons* discusses his work with fellow author Adam Johnson (*The Orphan Master's Son*).

THURSDAY 8

"Contemporary Historians at the Presidio: Edward P. Von der Porten" Presidio Main Post, 135 Fisher Loop, SF; www.presidio.gov. 7-9pm, free. The maritime expert presents an illustrated talk on "Mysteries from the Lost Galleon: The Manila Galleon San Filipe, 1573-1576," about how the ship was lost and later discovered, wrecked off the coast of Baja California.

Gary Kamiya Booksmith, 1644 Haight, SF; www.booksmith.com. 7:30pm, free. The author and Salon co-founder launches his new book, described as "a love letter to San Francisco" and titled, appropriately enough, *Cool Grey City of Love*.

Victoria Sweet BookShop West Portal, 80 West Portal, SF; (415) 564-8080. 7pm, free. The author reads from *God's Hotel*, about her experiences with "slow" medicine while working at Laguna Honda Hospital.

Michael Walker Books Inc., 2275 Market, SF; www.booksinc.net. 7:30pm, free. The bestselling author (*Laurel Canyon*) presents his latest rock 'n' roll history tome, *What You Want Is in the Limo: On the Road with Led Zeppelin, Alice Cooper, and the Who in 1973, the Year the Sixties Died and the Modern Rock Star Was Born*.

SATURDAY 10

Bay Area Free Book Exchange 10520 San Pablo, El Cerrito; www.bayareafreebookexchange.com. Every Sat and Sun, 9am-6pm. Free. Yep, you read that right: it's a free bookstore, with an inventory hovering around 10,000 books — all ripe for the taking. The joint also gladly accepts donations, too, so free up some space for your new acquisitions

by donating volumes you've already read.

Burlingame ArtzFest Howard Ave, Burlingame; www.burlingamechamber.org. Through Sun/11. 10am-6pm, free. Fifteen minutes south of SF, the city of Burlingame hosts a weekend of live music, art, food booths, kid-friendly activities, and more.

Marcus Ewert Fisher Children's Center, 100 Larkin, SF; www.ourfamily.org. Noon-2pm, free (advance registration required as space is limited; visit website to sign up). Our Family Coalition hosts this reading by the author of *10,000 Dresses*, a book for kids about a transgender child searching for acceptance.

"One Happening Square Mile: Treasure Island Today" Building One lobby, Treasure Island; www.treasureislandmuseum.org. 10:30am, free. Mirian Saez, director of island operations, Treasure Island Development Authority, gives a lecture on the island's current attractions. Sure, you know about the music festival and the flea market, but there are also wineries, art studios, a job-training center, and more.

"Origami-Palooza" East Japan Center Mall, 1737 Post, SF; www.sfjapantown.org. 1-5pm, free. It's the first-ever Origami-Palooza, and it's a riot of paper-foldin'. Stop by to see an exhibit of work by pros, learn some how-to tips from resident experts, enter the Paper Air Plane Challenge (1:30pm, Japantown Peace Plaza), and fold some cranes for the World Tree of Hope in City Hall with Rainbow World Fun.

SUNDAY 11

"A Fair to Remember" Jack Kerouac Alley (near 255 Columbus), SF; www.afairtoremembersf.com. Noon-6pm, free. Visit this petite and well-edited street fair to peruse jewelry, prints, soap, photographs, and other goods made by local artists.

Alexis E. Fajardo Cartoon Art Museum, 655 Mission, SF; www.cartoonart.org. 1-3pm, free. The cartoonist closes out his Small Press Spotlight at the museum — featuring an exhibit of art from his latest book, *Kid Beowulf and the Rise of El Cid* — with a book-signing and free sketches.

Rob Sheffield Book Passage, 1 Ferry Bldg, SF; www.bookpassage.com. 4pm, free. The author and music journalist reads from his new memoir, *Turn Around Bright Eyes: The Rituals of Love and Karaoke*. **SFBG**

Tofu and Whiskey

Our weekly music column explores every drunken corner of the San Francisco music scene, finding scenes within scenes, from soft (tofu) acoustic folk to hard (whiskey) thrashy punk, and everything in between.

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BY CHERYL EDDY
cheryl@sfbg.com

FILM What does Anwar Congo — a man who has brutally strangled hundreds of people with piano wire — dream about?

As Joshua Oppenheimer's Indonesia-set documentary *The Act of Killing* discovers, there's a thin line between a guilty conscience and a haunted psyche, especially for an admitted killer who's never been held accountable for anything. In fact, Congo has lived as a hero in North Sumatra for decades — along with hundreds of others who participated in the country's ruthless anti-communist purge in the mid-1960s.

In order to capture this surreal state of affairs, Oppenheimer zeroes in on a few subjects — like the cheerful Congo, fond of flashy clothes, and the theatrical Herman Koto — and a method, spelled out by *The Act of Killing's* title card: "The killers proudly told us stories about what they did. To understand why, we asked them to create scenes in whatever ways they wished." Because Congo and company are huge movie buffs, they chose to re-create their crimes with silver-screen flourish.

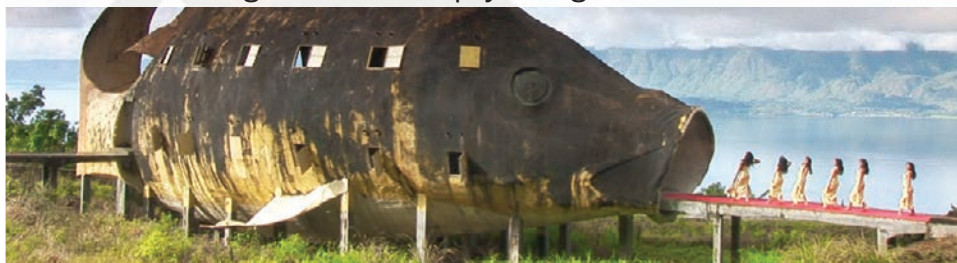
There are garish costumes and gory make-up. Koto cross-dresses as a Wild West damsel in distress. There are props: a stuffed tiger, a dummy torso with a detachable head. There are dancing girls. And there are mental consequences, primarily for Congo, whose emotional fragility escalates as the filming continues.

The Act of Killing is, to be succinct, mind-blowing. It's overwhelming and shocking. The unseen Oppenheimer — who openly converses with his subjects from behind the camera — is the film's main director, with assists from co-directors Christine Cynn and "Anonymous," given the subject matter, it's not surprising that many Indonesian crew members are credited that way.

To understand how *The Act of Killing* came to be, I tracked down Oppenheimer, who's been giving a steady stream of interviews with the film's release. Initially, he says, he went with Cynn to Indonesia to interview plantation workers who were being poisoned by herbicides. Though the workers were in desperate need of a union, it soon became apparent that "the biggest problem they had in organizing was fear. Their parents or grandparents had been in

The killer inside me

'The Act of Killing' examines the psychological effects of mass murder



a strong plantation workers' union until 1965 — when they were put in concentration camps by the army because they were accused of being communist sympathizers. Many were [eventually] killed by local death squads. So the workers were afraid this could happen again."

Oppenheimer and Cynn soon returned to make "a film about what had happened in 1965 — the horrors that this community had lived through, and also the regime of fear and corruption that was based on what had happened." But the task proved more difficult than they'd planned.

"It turned out that survivors had been officially designated 'unclean' by the military and by the government, and were under surveillance. They weren't allowed access to decent jobs. They even had to get special permission to get married," Oppenheimer says. "So when we filmed the survivors, we would invariably be stopped by the police. They would take our tapes and our cameras, and detain us. It was very difficult to get anything done. And it was frightening, especially for the survivors."

Along the way, Oppenheimer began visiting neighbors — "initially, quite cautiously" — whom survivors suspected of being involved in the disappearances of their loved ones. "The perpetrators would invite me in, and I would ask them about their pasts, and what they did for a living," he recalls. "Immediately they would start talking about their role in the killings. Horrible stories, told in a boastful register, often in front of their children, grandchildren, or wives. Then they would invite me to the

places where they killed and show me how they went about it. They'd launch into these spontaneous demonstrations. I was horrified."

He was also intrigued. Before going any further, he went to Jakarta to speak with human rights organizations — making sure it wouldn't be "too dangerous or too sensitive" to make the documentary he envisioned. "The human rights advocates said, 'You must continue. You're on to something terribly important. Nobody has talked to the perpetrators before,'" he says. "And the survivors told us to continue, because [a film like this] will point out something that everybody knows is true, but has been too afraid to say."

So Oppenheimer returned to North Sumatra, filming every perpetrator he could find. (They were all boastful, he says.) "My questions started to shift from what happened in 1965 — to what on earth is going on now? Are they trying to keep everybody afraid by telling these terrible stories? Are they trying to convince themselves that what they did was justified? Or is it both at once?"

Because the men where so open with Oppenheimer, he felt comfortable asking more pointed questions about their actions. The method of the film, he says, evolved organically as a result. "I said, 'You participated in one of the biggest killings in human history. Your whole society's based on it. Your life has been shaped by it. I want to understand what it means, so show me what you've done, however you want. I will film the process and the reenactments. I will put this together and try and understand what this means, and how you want to be seen, and how you see yourself.'"

He met Anwar Congo during the course of these interviews. "He was the 41st perpetrator I filmed," Oppenheimer remembers. "I think I lingered on him because somehow his pain was close to the surface. The past was present for him. That really upset me. And when he danced on the roof [where he'd committed multiple murders], I realized that this was at once a grotesque and horrific allegory for their impunity."

Congo, whose gangster career began as a movie-ticket scalper, proved a fascinating and troubling main subject. "Anwar would watch the reenactments [of the killings he participated in] and suggest these embellishments. He would feel something was wrong with them," Oppenheimer says. "But what he felt was wrong with them, but he couldn't voice consciously, was that what he did was wrong. He didn't dare say that, because he's never been forced to admit what he did was wrong. As [another perpetrator says], 'Killing is the worst thing you can do. But if you're paid well enough, go ahead and do it, but make up a good excuse so you can live with yourself.' Well, the government provided a good excuse in the form of propaganda, and Anwar has clung to that ever since. It's not a surprise that at the end of the film, the reenactments become the prism through which he sees the horror of what he's done."

He continues. "People ask me, does Anwar feel remorse at the end of the film? I would say no, because remorse implies a kind of conscious, resolved awareness. Does he regret what he's done? I would say, categorically, yes. He has nightmares. He is tormented."

Though *The Act of Killing*, which is executive-produced by Errol Morris and Werner Herzog, is opening across America, its target audience in Indonesia will have more limited access. Still, Oppenheimer maintains, there's hope; human-rights organizations have been screening the film for locals, including survivors and journalists. Those who have seen it, he says, have embraced it.

"The film has allowed Indonesians to say, 'We have to address gangsterism and corruption in the government, and we have to address the fact that this whole system has been built on mass graves.' It has enabled people to talk, without fear, about what they know to be true about their country. But there is a long way to go." **SFBG**

THE ACT OF KILLING opens Fri/9 in Bay Area theaters.

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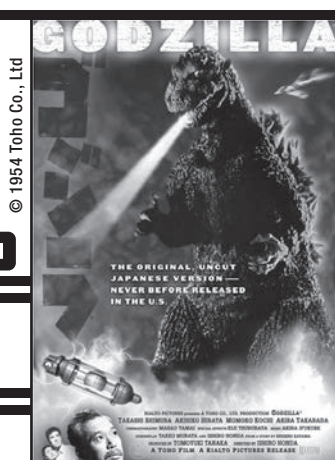
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Catch a falling star

..... Paul Schrader talks celebrity, post-theatrical cinema, and 'The Canyons'

BY DENNIS HARVEY
arts@sfbg.com

FILM Now that “train wreck” is an official celebrity category popular media ignores at its peril, certain people and projects are deemed doomed automatically. Lindsay Lohan can't redeem herself — she'd lose her entertainment value by regaining any respect. Ergo, *The Canyons* — the first theatrical feature she's starred in since 2007, the year of triple A-bombs *Georgia Rule*, *Chapter 27*, and *I Know Who Killed Me* — was earmarked as a disaster from the outset.

How could it be otherwise, with the now-disgraced former Disney luminary co-starring opposite porn superstar James Deen in an envelope-pushing screenplay from literary bad boy Bret Eaton Ellis (*Less Than Zero*, *American Psycho*)? Its apparent rejection from the Sundance and SXSW festivals, plus Lohan's widely reported difficulty on set — not to mention Ellis' dissatisfaction with the “langorous” final results — only heightened a sense that *The Canyons* would be a pretentious, full-frontal crapfest. Even US distributor IFC has been highly reluctant to let anyone see the film more than a week in advance of its opening dates, as if assuming any reviews would be damning ones.

We live in a reality-TV-dominated world of sharply divided winners and losers now. Now that she's typecast as an off screen fuckup, Lohan's professional endeavors must follow suit. They *have* to be bad, because we enjoy her failing so much.

But *The Canyons* isn't exactly bad, despite the gloatingly negative publicity rained on it. (And despite the fact that we do, eventually, catch a glimpse of Deen's famous johnson.) Instead, it's a middling exercise in upscale erotic-thrillerdom, beautifully crafted (on a Kickstarter dime), clever yet superficial in terms of psychological depth. Its indictment of jaded LA life centers on glamorous couple Tara (Lohan) and Christian (Deen). The latter is a producer slash trust-fund brat who's pushed an “open relationship” credo onto his trophy spouse, yet turns pathologically jealous once it's clear she's cheating with wannabe actor Ryan (Nolan Funk), the boyfriend of his former assistant Gina (Amanda Brooks).

This isn't headed anywhere pleasant. Ellis trades on his usual themes of corrosive privilege, sex, and violence to deliver a rather simplistic if sardonic lesson in Hollywood amorality that director Paul Schrader angles toward credibility. His sleek feature is the latest for an important American filmmaker who wrote the scripts for Scorsese milestones *Taxi Driver* (1976), *Raging Bull* (1980), and *The Last Temptation of Christ* (1988), as well as writing-directing such less generally heralded yet admired titles as *Blue Collar* (1978), *Hardcore* (1979), *American Gigolo* (1980), and *Affliction* (1997).

No one would call the serious-minded Schrader a sexploitationist. Yet many of his films cast sexuality in a queasy, predatory light — the runaway daughter sucked into porn in *Hardcore*, TV star Bob Crane's sex addiction in *Auto Focus* (2002), those murderous-when-aroused *Cat People* (1982), and the decadent wealthy couples preying on younger specimens in both *The Comfort of Strangers* (1990) and *The Canyons*. Schrader turns the latter into a stern, chilly, minimalist exercise in psychological suspense. A little underwhelming at first (in part because Lohan's performance is little wobbly, Deen's a tad one-note), it actually improves with repeat viewings.

I caught up with Schrader in a recent phone interview. He said the project came about because funding for another Ellis screenplay he was going to direct fell through. “I said, ‘What you do, Bret, writing about beautiful people doing bad things in nice rooms, is something we can do for much less money.’”

So they funded it themselves (with Kickstarter donors).

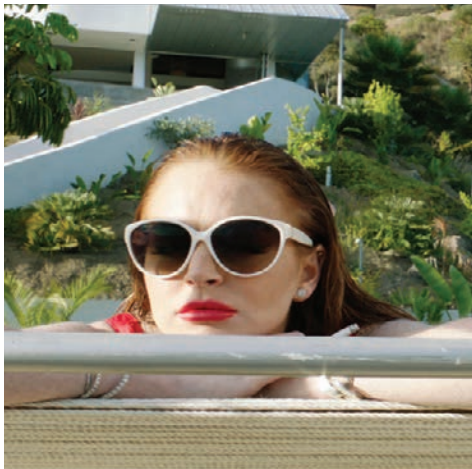
Originally contacted to make a cameo appearance, Lohan wanted in as both lead and co-producer once she'd read the script. Deen was Ellis' idea, prevailing despite Schrader's initial skepticism. “These two boldfaced names from porn and celebrity culture — it just became irresistible. You've got to find a way to make some noise on a microbudget film like this,” he says, and that casting turned out to be a publicity godsend.

Asked if it was a difficult shoot, he says, “Every shoot is difficult. Sometimes you run out of money, sometimes the weather turns against you. And sometimes you have high-strung performers. Lindsay needs to live in a world of crisis. It's unnecessary — but that's what she needs.”

When it's suggested that *The Canyons* is like *American Gigolo* with women now the primary sexual commercial properties, Schrader corrects: “It's with smart phones as the primary sexual commercial property.” The characters' obsessive use of social media — they spend dinners barely maintaining conversation as they stare at their phones, and use Grindr-like apps for casual hookups — is one aspect of their alienated state.

Another is that they work in a film business when “the whole notion of theatrical cinema is changing. That was the concept from the beginning: making cinema for the post-theatrical era.” (*The Canyons*, already available in streaming formats, opens with a montage of shuttered Los Angeles movie houses.) “This was designed to be distributed through the Internet and cable. I saw these kids as not really caring about movies. I told the cast this was about some twentysomething Angelenos who went to see a movie, but the theater closed. And they stayed in line because they had nowhere else to go.” **SFBG**

THE CANYONS opens Fri/9 at the Roxie.



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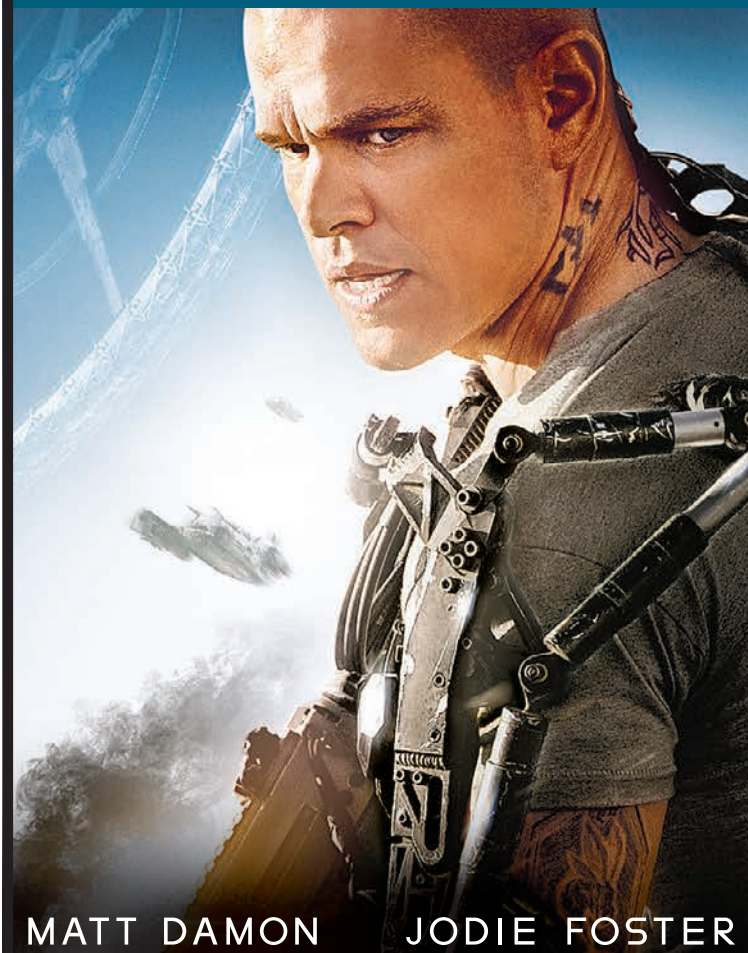
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OPENING

The Act of Killing See "The Killer Inside Me." (1:55) *Opera Plaza, Shattuck.*

The Attack After an explosion in Tel Aviv kills 17, respected surgeon Amin Jaafari (Ali Suliman of 2005's *Paradise Now*) — an Palestinian with Israeli citizenship, who deflects moments like a bleeding man on his operating table gasping, "I want another doctor!" with a certain amount of practiced detachment — is called to ID a body nestled in the morgue of his hospital. It's his wife, Siham (Reymonde Amsellem, seen in flashbacks) — the apparent suicide bomber. Amin can't believe it, but Israeli officers sure do, and the doctor is interrogated for hours about his wife's alleged terrorist leanings and her suspicious behavior in the days leading up to the attack. When Siham's involvement in the bombing is confirmed, Amin visits family in the West Bank, intent on discovering more about her secret fundamentalism and answering one simple question: "Why?" Emotions and tension run high as he digs into a world that's been carefully constructed to keep unsympathetic parties from obtaining access. Lebanese-born director Ziad Doueiri, directing from a script he co-wrote from the 2008 novel by Yasmina Khadra (former Algerian army major Mohammed Moulessehouli, who wrote under his wife's name to evade military censorship), delivers a suspenseful tale that offers new perspective on the Palestine-Israel divide. (1:42) *Shattuck.* (Eddy)

The Canyons See "Catch a Falling Star." (1:40) *Roxie.*
Elysium By the year 2154, the one percent will all have left Earth's polluted surface for Elysium, a luxurious space station where everyone has access to high-tech machines that can heal any wound or illness in a matter of seconds. Among the grimy masses in burned-out Los Angeles, where everyone speaks a mixture of Spanish and English, factory worker Max (Matt Damon) is trying to put his car-thief past behind him — and maybe pursue something with the childhood sweetheart (Alice Braga) he's recently reconnected with. Meanwhile, up on Elysium, icy Secretary

MATT DAMON (RIGHT, WITH JOSE PABLO CANTILLO) GETS SUITED UP IN *ELYSIUM*, OUT FRI/9. PHOTO BY STEPHANIE BLOMKAMP



of Defense Delacourt (Jodie Foster, speaking in French and Old Hollywood-accented English) rages against immigration, even planning a government takeover to prevent any more "illegals" from slipping aboard. Naturally, the fates of Max and Delacourt will soon intertwine, with "brain to brain data transfers," bionic exo-skeletons, futuristic guns, life-or-death needs for Elysium's medical miracles, and some colorful interference by a sword-wielding creeper of a sleeper agent (Sharlto Copley) along the way. In his first feature since 2009's apartheid-themed *District 9*, South African writer-director Neill Blomkamp once again turns to obvious allegory to guide his plot. If *Elysium*'s message is a bit heavy-handed, it's well-intentioned, and doesn't take away from impressive visuals (mercifully rendered in 2D) or Damon's committed performance. (2:00) *Balboa, Marina.* (Eddy)
Kid-Thing At last year's Sundance Festival, *Beasts of the Southern Wild* rode its deserved attention all the way to the Oscars. Yet another, in some ways eerily similar Southern-wild-child tale — this latest by the Zellner Brothers, two things that are actually good about today's Texas — was almost completely ignored. A pity, because it, too, is rather bizarre and inspired. Ten-year-old Annie (Sydney Aguirre) is a little terror running amok in the backwoods with scant-to-zero supervision by an airhead father (Nathan Zellner) much more interested in hanging with his equally dim sometime-demolition-derby-driver pal Caleb (David Zellner). Furious at a neglect she probably can't even pinpoint as such, Annie acts out in all kinds of ways — from minor vandalism and crank calls to scaring local kids who don't want to play with her anyway. Her clashing desire for company and resistance toward any authority reach a crisis when one day she hears a voice crying for help in the woods — an elderly woman (voiced by Susan Tyrell) has apparently fallen in a deep hole can't get herself out of. The latter's increasingly desperate pleas that Annie get outside assistance trigger mixed emotions in a child who's at once

sympathetic yet suspicious, because nothing in her own experience has taught her to trust adults making demands. This could have been played for grim tragic realism, but the Zellners still inject a large strain of absurdist humor even as they make Annie's troubled psychology disturbingly vivid — greatly assisted by one helluva performance from wee Miss Aguirre (who could no doubt bring the wrath of God if circumstances necessitated). Though no one seems to be paying attention in commercial terms, these filmmakers are true originals who keep growing artistically in intriguing ways. *Kid-Thing*'s belated week-long booking is one of those times when you just have to thank Zoroaster for a venue like the Roxie that's willing to go out on a limb because a movie is just so damn *interesting* without necessarily being pleasant. (1:22) *Roxie.* (Harvey)
Lovelace We first meet Linda Boreman (Amanda Seyfried) in 1970 as a slightly prudish 21-year-old living under the thumb of her strict Catholic parents (Robert Patrick, Sharon Stone) in suburban Florida. Then she meets Chuck Traynor (Peter Sarsgaard), a titty-bar owner and all-around swinging dude who turns her on to all kinds of stuff — including the how-not-to-gag-while-giving-a-b.j. trick that would rocket her to fame two years later. The vehicle for that was *Deep Throat*, a crudely made XXX feature that arrived at just the right time to ignite the "porn chic" vogue and break down censorship laws. (It grossed as much as \$600 million, all of which disappeared into the pockets of mob financiers.) Halfway through Rob Epstein and Jeffrey Friedman's film, "Linda Lovelace" is basking in the glow of celebrity at a private screening orchestrated by Hugh Hefner (James Franco). At that point, however, the movie rewinds to present the dark underside of the Traynors' marriage, in which (according to Linda several years later) she was regularly beaten, pimped, and kept a virtual prisoner. This second narrative feature from the Oscar-winning local documentarians is a much more straightforward biopic than 2010's *Howl*. Andy Bellin's script pretty much hews to the version of events put forward by the subject's 1980 book *Ordeal* — an account still disputed in parts by some former associates. After a first section that's a savvy, lively recreation of the Me Decade's dawn (with particular attention to the era's garish fashions and décor), film's latter half turns into a somewhat one-note, familiar saga of domestic abuse, escape and recovery, albeit with a few very powerful scenes. The directors have assembled a great cast, with Juno Temple, Chris Noth, Hank Azaria, Wes Bentley, Eric Roberts, Bobby Cannavale, and Chloe Sevigny all turning up (sometimes unrecognizably) in supporting roles. For a different, fully contextualized take on a watershed moment in American cultural (and sexual) history, check out Fenton Bailey and Randy Barbato's excellent 2005 documentary *Inside Deep Throat*. (1:32) *Elmwood.* (Harvey)
Percy Jackson: Sea of Monsters In this sequel to 2010's *Percy Jackson & the Olympians: The Lightning Thief*, the titular teen son of Poseidon (Logan Lerman) searches for the legendary Golden Fleece. (1:46) *Elmwood.*
Planes Yet more animated, anthropomorphized modes of transport for the kiddies; this one's from Disney (it's a *Cars* series spin-off) and features the lead vocals of dubious comedian Dane Cook. (1:32) *Shattuck.*
Prince Avalanche It has been somewhat hard to connect the dots between David Gordon Green the abstract-narrative indie poet (2000's *George Washington*, 2003's *All the Real Girls*) and DGG the mainstream Hollywood comedy director (2008's *Pineapple Express*, yay; 2011's *Your Highness* and *The Sitter*, nay nay nay). But here he brings those seemingly irreconcilable personas together, and they make very sweet music indeed. Paul Rudd and Emile Hirsch play two men — one a fussy, married grown-up, another a short-attention-spanned man-child — spending the summer in near-total isolation, painting yellow divider lines on recently fire-damaged

CONTINUES ON PAGE 40 >>

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Texas roads. Their very different personalities clash, and at first the tone seems more conventionally broad than that of the 2011 Icelandic minimalist-comedy (*Either Way*) this revamp is derived from. But Green has a great deal up his sleeve — gorgeous widescreen imagery, some inspired wordless montages, and a well-earned eventual warmth — that makes the very rare US remake that improves upon its European predecessor. (1:34) *Opera Plaza, Shattuck*. (Harvey) **The Spectacular Now** The title suggests a dreamy, fireworks-inflected celebration of life lived in the present tense, but in this depiction of a stalled-out high school senior's last months of school, director James Ponsoldt (2012's *Smashed*) opts for a more guarded, uneasy treatment. Charming, likable, underachieving, and bright enough to frustrate the adults in his corner, Sutter (Miles Teller, 2012's *Project X*) has long since managed to turn aimlessness into a philosophical practice, having

chosen the path of least resistance and alcohol-fueled unaccountability. His mother (Jennifer Jason Leigh), raising him solo since the departure of a father (Kyle Chandler) whose memories have acquired — for Sutter, at least — a blurry halo effect, describes him as full of both love and possible greatness, but he settles for the blessings of social fluidity and being an adept at the acquisition of beer for fellow underage drinkers. When he meets and becomes romantically involved with Aimee (Shailene Woodley), a sweet, unpolished classmate at the far reaches of his school's social spectrum, it's unclear whether the impact of their relationship will push him, or her, or both into a new trajectory, and the film tracks their progress with a watchful, solicitous eye. Adapted for the screen by Scott Neustadter and Michael H. Weber (2009's *500 Days of Summer*) from a novel by Tim Sharp, *The Spectacular Now* gives the quirky pop cuteness of *Summer* a wide berth, steering straight into the heart of awkward adolescent striving and mishap. (1:35) (Rapoport) **We're the Millers** After weekly doses on the flat-

screen of *Family Guy*, *Modern Family*, and the like, it's about time movieland's family comedies got a little shot of subversion — the aim, it seems, of *We're the Millers*. Scruffy dealer David (Jason Sudeikis) is shambling along — just a little wistful that he didn't grow up and climb into the Suburban with the wife, two kids, and the steady 9-to-5 because he's a bit lonely, much like the latchkey nerd Kenny (Will Poulter) who lives in his apartment building, and neighboring stripper Rose (Jennifer Aniston), who bites his head off at the mailbox. When David tries to be upstanding and help out crust punk runaway Casey (Emma Roberts), who's getting roughed up for her iPhone, he instead falls prey to the robbers and sinks into a world of deep doo-doo with former college bud, and supplier of bud, Brad (Ed Helms). The only solution: play drug mule and transport a "smidge and a half" of weed across the Mexican-US border. David's supposed cover: do the smuggling in an RV with a hired crew of randoms: Kenny, Casey, and Rose — all posing as an ordinary family unit, the Millers. Yes, it's that much of a stretch, but the smart-ass script is good for a few chortles, and the cast is game to go there with the incest, blow job, and wife-swapping jokes. Of course, no one ever states the obvious fact, all too apparent for Bay Area denizens, undermining the premise of *We're the Millers*: who says dealers and strippers can't be parents, decent or otherwise? We may not be the Millers, but we all know families aren't what they used to be, if they ever really managed to hit those *Leave It to Beaver* standards. Fingers crossed for the cineplex — maybe movies are finally catching on. (1:49) *California, Four Star, Presidio*. (Chun) **SFBG**

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The following is contact information for Bay Area first-run theaters.

Balboa 38th Ave/Balboa. 221-8184, www.balboamovies.com.

Bridge Geary/Blake. 267-4893.

Century Plaza Noor off El Camino, South SF. (650) 742-9200.

Century 20 Junipero Serra/John Daly, Daly City. (650) 994-7469.

Clay Fillmore/Clay. 267-4893.

Embarcadero 1 Embarcadero Center, promenade level. 267-4893. Theater closed for renovations until November 2013.

Empire West Portal/Vicente. 661-2539.

Four Star Clement/23rd Ave. 666-3488.

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New People Cinema 1746 Post. www.newpeopleworld.com.

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Opera Plaza Van Ness/Golden Gate. 267-4893.

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Grand Lake 3200 Grand, Oakl. (510) 452-3556.

Jack London Stadium 100 Washington, Jack London Square, Oakl. (510) 433-1320.

Magick Lantern 125 Park Place, Point Richmond. (510) 234-1404.

New Parkway 474 24th St, Oakl. (510) 658-7900.

Piedmont Piedmont/41st St, Oakl. (510) 464-5980.

Rialto Cinemas Elmwood 2966 College Ave. at Ashby, Berk. (510) 433-9730.

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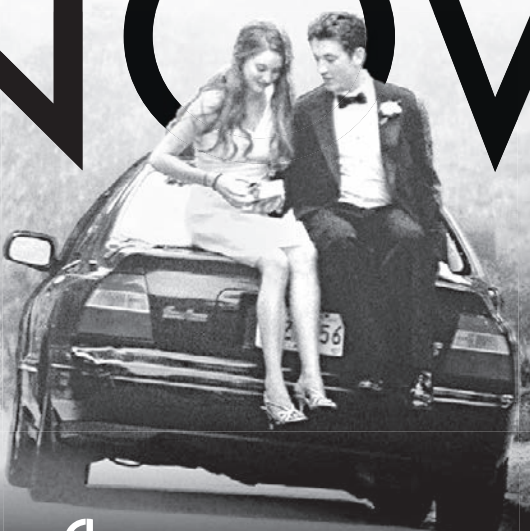
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